

1979-2009: 30 YEARS OF THE OFFICIAL DOCTOR WHO MAGAZINE

SPECIAL SOUVENIR EDITION! FOUR DIFFERENT COVER VARIATIONS TO COLLECT!



DOCTOR • WHO

The **Mighty**
200

COLLECTOR'S
COVER 1 OF 4

You love

CITY OF DEATH

...but is it **your** all-time
Number One?

» **RESULTS SPECIAL!** ALL 200 DOCTOR WHO TV STORIES RATED BY YOU!



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The **Mighty**
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COLLECTOR'S
COVER 2 OF 4

You love

THE CAVES OF ANDROZANI

...but is it your all-time
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The **Mighty**
200

COLLECTOR'S
COVER 3 OF 4

You love

THE EMPTY CHILD

...but is it **your** all-time
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DOCTOR WHO

The **Mighty**
200

COLLECTOR'S
COVER 4 OF 4

You love

HUMAN NATURE

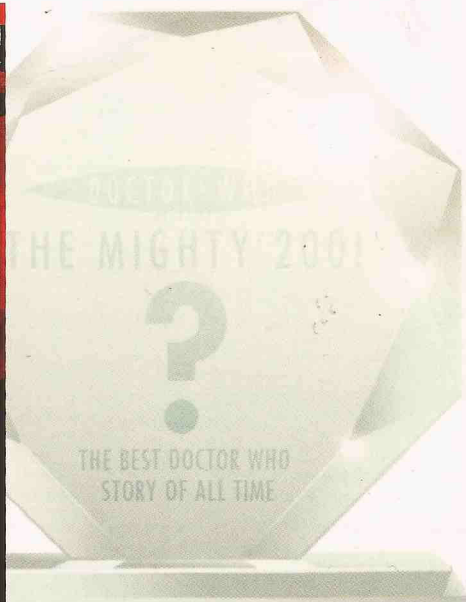
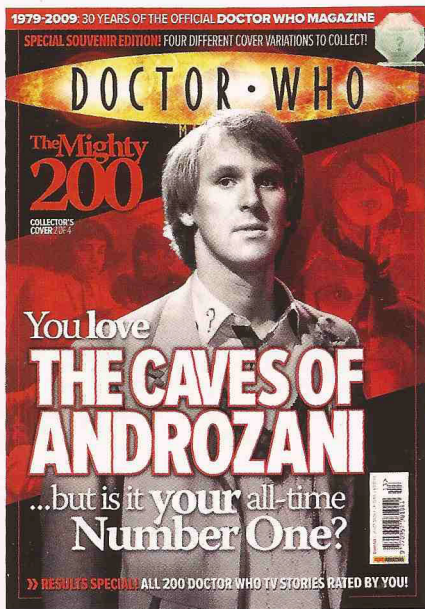
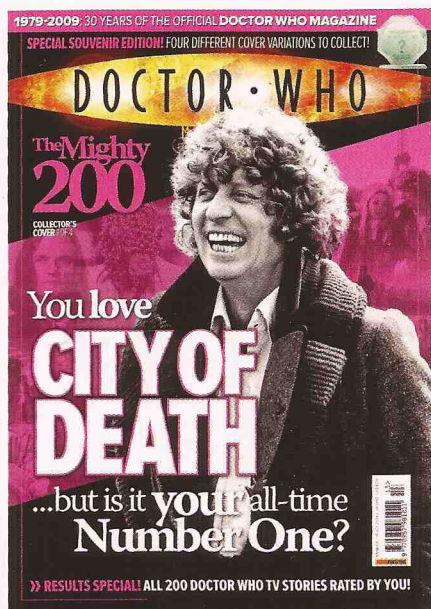
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PULL TO OPEN

"You immediately knew when you read the script that it was a very good *Doctor Who* story..."



» Interviews

66 THOMAS SANGSTER



» Features

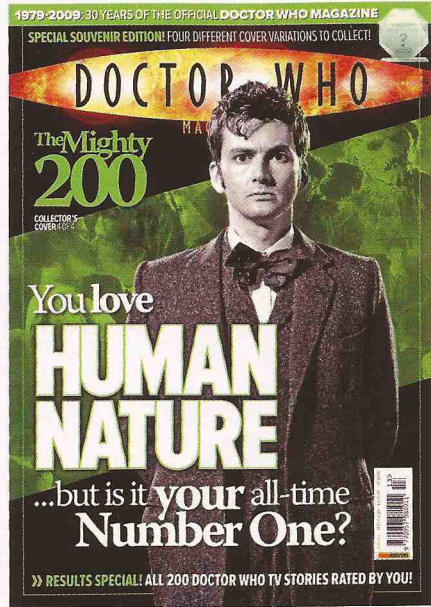
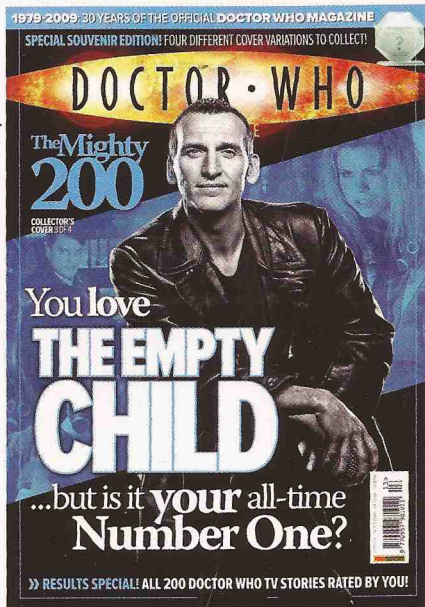
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» Letter from the Editor

Coctor *Who* fans like lists. Or so, I'm told, anyway. Certain friends of mine like nothing better than to make lists of the most obscure *Doctor Who* trivia that pops into their strange and mysterious minds. (Yes, Watcher, I'm looking mainly at you.)

So hopefully, this issue, which is essentially one giant list of all 200 *Doctor Who* stories, will be heaven to a great number of you. (And if you're not the sort who particularly likes poring over numbers and statistics, don't worry, we've asked some of DWM's top writers to give us their thoughts on the

stories that have reached the highest positions in *The Mighty 200*, so there should still be plenty to keep you engrossed in this month's mag.)

I don't want to give too much away about the final chart here, so if you want to experience the full countdown in reverse order, make sure you turn to page 18 now – without flicking ahead through the rest of the magazine! You'll already have a clue from this issue's different cover variations about four stories that *might* be somewhere near the top of the chart – but are any of them actually the all-time Number One *Doctor Who* story? Stand by for the ultimate chart rundown...

Tom



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PRODUCTION NOTES

Doctor Who's departing executive producer **Russell T Davies** reports in for **DWM** from the land of Comic-Con..



IT'S COMIC-CON!

Which means David Tennant, Julie Gardner, Euros Lyn, Julie's assistant Ryan, Doctor Who's sound recordist,

Julian Howarth, and myself, all packed into a car and heading south. Road trip! (None of this paid for by the licence fee, you bean-counters!)

We drive down the coast of California, passing Manchester Avenue and Cardiff-by-the-Sea, until we reach San Diego. The driver tells us, the whole city is a death-trap! "That beach? That's where the Navy Seals train, and it's wired to explode! We get invaded, whole thing goes kaboom! And see that bridge? The centre falls into the river, becomes a floating platform, so the the army can get on board and GO TO WAR." Blimey. I can't help thinking an exploded beach would still be a beach, but there we go, I'm a limey milquetoast.

We get to the hotel, and the first thing we see is someone dressed as Scooby-Doo. That's more like it! That world-famous cosplay is all around, all weekend – we see a Japanese Jon Pertwee and a very good 1975 Cyberman, and there's even the world's first Matt Smith dress-a-like in the crowd! I spot the iconic bow-tie from 100 yards away and make him stand up for applause.

This is my first Comic-Con – my first convention ever, really, apart from the time Paul Cornell took me to the bar of a Manchester gathering and I shivered with fanboy glee when Louise Jameson stepped out of the lift. But all year, people have been saying "Comic-Con is so huge, you won't believe it!" So much so, that when I get there... I believe it. Yep, to be honest, it's exactly what I expected.

But it's fun and busy and mad – the convention centre is enormous, and you can't help wondering, what fills it for the rest of the year? Then we're sent to work, thrown into interviews and signings (I autograph a postcard for someone called Booter, best name yet! Hello, Booter!). Apparently, as David and I leave one interview, Zachary Quinto is next into the room, walking right past us. The Doctor and Mr Spock! But I say 'apparently' because David and I don't notice (nor, I imagine, does Mr Quinto), Sci-fi history, and we missed it.

We get to see very little of the convention itself, cos we're led around backstage, where it's all cement corridors and industrial kitchens and forklift trucks. Perfect place for a gangland killing. At one point, we're taken outside the centre, and made to go down the Steepest Flight Of Steps In The World. We plummet! We can't stop! Gravity pulls us like plastic monkeys going down a ladder! Someone is screaming! It's me! My last words might be "Health and safety!" Never mind the



Illustration BEN MORRIS

"The place goes mental! Really, properly rock-star mental! The Doctor was in the room. And the room rose up to meet him..."

exploding beach, just send the Navy down those steps. It'll sort the seals from the pups.

The actual panels – where we sit on stage and face a Q&A from 4,000 people – are great fun. The *Torchwood* session contains some sweet protests at poor old Ianto's death (that's one companion from *Journey's End* dead, did Dalek Caan mean him? Or is there worse to come..?) and John Barrowman is as cheeky and flirty as only Johnny B can be. But the *Doctor Who* panel is a revelation. Cos here's the funny thing – we get told, time and time again, that *Doctor Who* doesn't amount to much in the USA. Which is fair enough – its history is a strange, unique and beautifully British thing. And yet, and yet... we can't help noticing, there's a lot of people liking the show, out here! *Entertainment Weekly* – and that's a big magazine – lists *Planet of the Dead* as its Must Watch of the Week, above every other programme on every other channel. The equally-prestigious *TV Guide* is the same, with lots of *Doctor Who* and *Torchwood* coverage. It's not just the page-count, it's the language; the articles refer to the whole mythology, not like some obscure cult, but like a familiar favourite. Then, on Sunday morning, David and I are taken to appear on San Diego Breakfast TV... where just about the entire staff consists of fanboys! One's wearing a t-shirt, "You never forget your first Doctor." We're enormously cheered by all of this. We might be small, but it's nice to imagine we're The Little Engine That Could. And as a result, when David steps out on to that stage, for the panel...

The place goes mental! Really, properly rock-star mental! Screams! Flashes! Standing! Joy! Okay, even then, I'm thinking, yeah, this is Comic-Con, this is what Comic-Con does; maybe the crowd would go this crazy for someone who played the trombone on *Lost in Space*, Season 3. But over the days to come, we're shown press reports and blogs and twitters saying, no, even for this convention, the response was exceptional. Hardened journalists and long-time-attendees confirm that this was truly something to see. The Doctor was in the room. And the room rose up to meet him, with love.

Thanks, everyone. To all of those who queued and clapped, thank you. Ah, to hell with it, I haven't got much longer on this lovely show – to anyone who's ever watched, thank YOU!

The best bit comes right at the end.

The official photographer runs on to the stage, asks David to turn his back on the crowd, so he can get the perfect photo – David, framed by the whole aircraft-hangar-sized room behind him. I'm still in my chair, so I've got a perfect angle on this. David opens his arms, grinning. Behind him, 4,000 people rise up. Every single face, so happy. The cheer rolls out like a storm, shuddering the rooftops, and I fear for that faraway collapsible bridge, as the camera goes snap!

I get asked, very often, what's your favourite memory of *Doctor Who*? And there it is. That second. Right there. 



All the latest news
from every corner of
the *Doctor Who* universe...

SJA NEWS!

Sarah Jane: back on TV!

The Children's BBC spin-off series from *Doctor Who* is about to start its third series – and this time you'll be able to watch it twice per week!

Ehe third series of *The Sarah Jane Adventures*, Children's BBC's spin-off series from *Doctor Who*, is set to return to BBC One on Thursday 15 October, with the first part of *Prisoner of the Judoon*. Part 2 is set to follow on BBC One the next day, with two episodes per week from then on.

Executive producer Russell T Davies tells *DWM*, "We've been planning this for a very long time now, and the whole of Children's BBC is excited by this transmission pattern. We've really got the whole channel behind us – it feels like the old days, when *Doctor Who* would transmit twice a week! It means that viewers with digital channels won't be first to see the second episode of a story from now on – everyone can!"

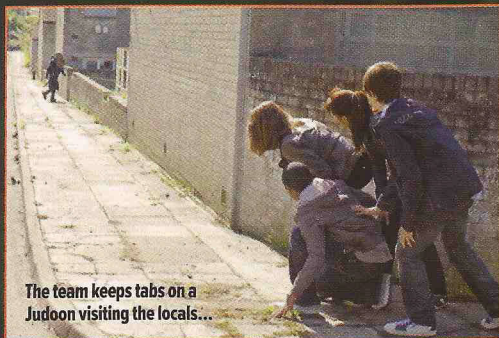
The series' producer, Nikki Wilson, adds, "The series is now rolling out of post-production, and I couldn't be happier with the way things are going. Sam Watts has composed his most incredible scores yet, and the FX from Craig Higgins and his team at

Mercury FX are spectacular – look out for an amazing spaceship launch, Androvax's terrifying army and the mysteries of *The Gift* itself. Plus, of course, for the first time – though we paved the way with the *Comic Relief* Special – the whole series has been shot in HD. The quality of the picture, and the grade, is amazing to see, and I'm so proud of everyone who's worked so hard to bring this to your screens. There are chases, scares, thrills, danger, some brilliant comedy – wait til you see what that Judoon gets up to, let alone the hilarious rivalry between Mr Smith and K9 – with old enemies, new enemies and, of course, the return of a certain Time Lord, the seeds of which are sown from the second story onwards..."

Nikki has also confirmed two further pieces of casting, for the final adventure of the season, *The Gift*: "We're delighted to welcome on board two of Britain's finest actors, working as voice artists for us," Nikki says.

"They might not be appearing in the flesh, but in the final story, I know you'll recognise and love the voice talents of Simon Callow and Miriam Margolyes. Both saying some rather extraordinary things! And it's a testament to Rupert Laight's script that both actors were so eager to join the team."

The new series once again stars Elisabeth Sladen as Sarah Jane Smith, with Tommy Knight as Luke Smith, Daniel Anthony as Clyde Langer, Anjli Mohindra as Rani Chandra, Alexander Armstrong as Mr Smith and John Leeson as the voice of K9. There will be more *SJA* coverage next issue...



The team keeps tabs on a Judoon visiting the locals...

**ALSO
INSIDE!**



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» **LUCIE MILLER TO LEAVE!**
ALL THE LATEST AUDIO NEWS



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» **BLUE PETER ON DVD!**
SPECIAL FEATURE ANNOUNCED



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» **DOCTOR'S NEW WEBSITE!**
TOM'S PUTTING IT ONLINE NOW



EXCLUSIVE!

» Alien Armies

A brand new *Doctor Who* trading card game from Panini, *Alien Armies*, will be available in newsagents and supermarkets from 1 October. A bumper-sized starter pack will be available for just £4.99, with additional packets of six cards available for 50p each. There are 260 cards to collect in all, with limited edition cards appearing in selected stores. Don't miss the next issue of *DWM* for a free packet of cards to start your collection.

» DWM Sarah Jane Special

The next *DWM* Special will be dedicated to former companion and defender of the Earth, Sarah Jane Smith. The mag will include an in-depth look at her own series by Andrew Pixley, plus a brand new interview with Sarah Jane herself, actress Elisabeth Sladen. The Special will be available from 1 October at all good newsagents price £5.99.

» Dreamland

An online blog charting the production of the forthcoming animated *Doctor Who* adventure *Dreamland* has been launched. *Dreamland* stars David Tennant as the Tenth Doctor and Georgia Moffett as Cassie Rice. The blog includes videos, interviews and artwork and can be found at www.bbc.co.uk/blogs/doctorwho/dreamlandanimation. There'll be an exclusive look at *Dreamland*, featuring interviews with the stars and writer Phil Ford, in the next issue of *DWM*.

» DWA latest

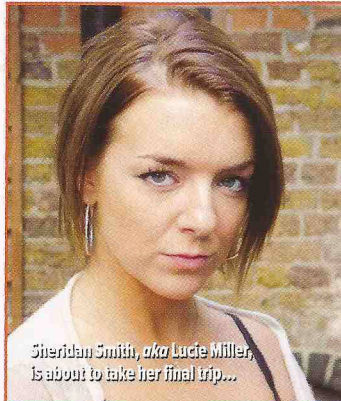
Coming up in *Doctor Who Adventures*, the weekly magazine for younger readers, is a free mystery game and a look at the Darksmith monsters in issue 134; a free Cyberhead frame and *Alien Armies* cards with issue 135; and a free glow-in-the-dark Slitheen and more free *Alien Armies* cards in issue 136. The mag is available from all good newsagents price £2.10.

» Lucie Miller leaves – but who'll be next?

The Eighth Doctor and Lucie Miller are soon to go their separate ways. Audio producers Big Finish confirmed to *DWM* that *Death in Blackpool*, the first story of the fourth season of Eighth Doctor Adventures, ends with an emotional parting for the time travellers. "It may seem strange to begin the season with Lucie's exit," says executive producer Nicholas Briggs, "but we've some interesting twists and turns planned." The story is set for release in December 2009.

The following adventure, *Situation Vacant* by Eddie Robson, finds the Doctor auditioning for a new companion – and there are four contenders. The name of the lucky candidate will not be divulged until the story's release in 2010.

The season continues with *Nevermore* by Alan Barnes, which is followed by *The Book of Kells* by Barnaby Edwards, in which the Doctor



Sheridan Smith, aka Lucie Miller, is about to take her final trip...

and his new pal travel to Ireland in the year 1006. The starry guest cast of *Kells* includes Jim Carter (*The Golden Compass*, *The Singing Detective*), Graeme Garden (*The Goodies* and the *Doctor Who* audio story *Max Warp*) Terrence Hardiman (*Secret Army*, *The Demon Headmaster*) and Ryan

Sampson (Luke Rattigan in *The Sontaran Stratagem/The Poison Sky*).

Next up, the Eighth Doctor will encounter the Ice Warriors for the first time in *Deimos*, a two-parter set on one of the moons of Mars. The story is written by Jonathan Morris, and the guest cast includes David Warner (*Wallander*, *Titanic*), Nicky Henson (*Syriana*, *Vera Drake*), Susan Brown (*Torchwood: Children of Earth*), Tracy-Ann Oberman (Yvonne Hartman in the 2006 TV story *Army of Ghosts/Doomsday*) and Nicholas Briggs (voice of the Daleks and Cybermen) as the Ice Warriors.

Meanwhile, Big Finish has announced that its licence to make *Doctor Who* on audio has been extended by BBC Audiobooks, up to 31 December 2011.

"We're thrilled that the licence has been renewed," says executive producer Jason Haigh-Ellery. "All of us at Big Finish love making *Doctor Who* on audio, and we feel privileged that the BBC has entrusted us to continue."

» Bumper-length 'Who Peter' documentary on DVD in 2010

Next year will see a very special feature released by 2lentertain over two *Doctor Who* DVDs. Commissioning Editor Daniel Hall tells *DWM*, "It's rare to announce 'Value Added Material' before a title, but we are very proud of this! I am delighted to confirm that we are nearing the end of production on our biggest documentary to date. It's a two-parter due for release next year, presented by Gethin Jones, star of *Blue Peter* and *Strictly Come Dancing* – as well as playing a Cyberman in *Rise of the Cybermen/The Age of Steel*!"

"Shot in the *Blue Peter* studio and the *Blue Peter* garden, the programme, *Who Peter*, was devised by former *Blue Peter* producer Richard Marson. *Doctor Who* and *Blue Peter* have always been close allies, and this documentary mini-series celebrates that."

Who Peter's producer, Chris Chapman of Dene Films, says, "*Doctor Who's* closest bedfellow at the BBC has always been *Blue Peter*, and with a video archive and menagerie of anecdotes stretching back five decades, the sibling

relationship between the two is a subject ripe for the picking!

With the help of a packed cast of interviewees, including Peter Purves, Janet Ellis, Biddy Baxter and Russell T Davies, we spent two action-packed days filming at the BBC and – hopefully – the result is something that sums up and celebrates the quirky bond between the two shows.

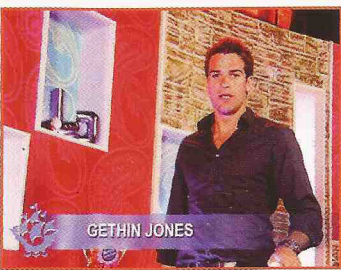
"With the invaluable help of consultant Richard Marson and researcher Richard Bignell – not forgetting the always incredible research already undertaken by the genius Andrew Pixley – I feel that we've put together something engaging, fun and informative that will hopefully entertain new fans and old alike.

"Having Gethin on board was an absolute godsend – the man is a presenting masterclass (and, I'm informed, rather easy on the eye) and he dived into our complex world of Dalek Cakes, K9 vs Shep dogfights and Abzorbaloffs with relish."

Part One of *Who Peter* will hit the shelves in the first half of 2010, with Part Two following later in the year.

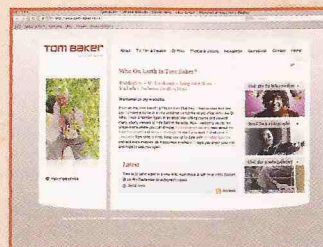


Blue Peter's Biddy Baxter.



GETHIN JONES

» Tom Baker goes online!



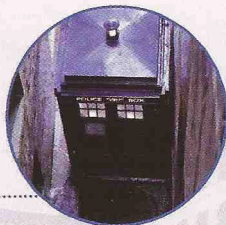
Tom Baker, the actor who played the Fourth Doctor between 1974 and 1981, and who has recently reprised his role for BBC Audio's *Hornets' Nest* audios, now has his own website. It contains information about Tom's life, both personal and professional, and there's a *Doctor Who* section concentrating on Tom's role in the series. There are also a number of personal pictures, video clips and a place to leave a message for Tom.

Tom will also be writing a regular newsletter and the site will contain all the latest news about Tom's professional activities. Tom tells *DWM*: "As an old *Doctor Who* from another planet, it makes sense for me to have a home on the World Wide Web, and I hope it will be the beginning of an interesting adventure."

You can visit Tom's website now at www.tom-baker.co.uk.

» Beyond the TARDIS

Dominic May tells us what *Doctor Who*'s movers and shakers have been up to away from the series...



■ TWEED ECSTASY

The Harris Tweed Authority is thrilled with **Matt Smith's** costume for Doctor 11. Chairman Domhnall Martainn remarked, "He has made a very important and sensible decision. We think it'll take the image of Harris Tweed to a new level, when you think that there are millions of people who follow this program."

■ TENNANT TRY-OUT

While in the US during August, **David Tennant** auditioned for the first time since 2004's *Casanova*. He told BBC Wales, "The terrible thing is I've been very spoilt in Britain for the last few years – I haven't done an audition... It was for quite a big Hollywood film, I won't get it!" Tennant came second to James McAvoy in Homecoming Scotland's Hot Scot poll receiving 31.6% of the vote and was Number 14 in *Glamour's* 50 Sexiest Men survey. The *Masterpiece Contemporary* schedule, which he hosts for PBS, has *Endgame*: 25 October, *Place of Execution*: 1 to 8 November and *Collision* (also due on ITV1 with **Paul McGann** as Richard Reeves, **Dean Lennox Kelly**, **Claire Rushbrook** and **Phil Davis**): 15 to 22 November. *We Are Astronomers*, which Tennant narrated, is now at the Armagh Planetarium while his movie *Glorious 39* opens in the UK on 20 November.

■ RECALL BILLIE

Billie Piper, who attended the V Festival in Chelmsford on 24 August, returns

as Belle in the third series of ITV2's *Secret Diary of a Call Girl* in September. **Noel Clarke**, listed 83 in MediaGuardian's 2009 Top 100, was on the judging panel for Virgin Media Shorts and is considering a role in a children's film.

■ COMPANION CORNER

Louise Jameson lately appeared in *The Seven Ages of Man* and directed *The Great Shakespearean Beauty Contest* at Eastbourne's Under Ground Theatre. **Nicola Bryant** has filmed an improvised travel documentary in Ireland, France and Italy. After a

week's try-out in July, **Bonnie Langford** returned for a longer run in *Chicago* at Broadway's Ambassador Theater from 8 September.

■ MORE TIME

John Simm returned to Stocken Prison in late July filming scenes for the third year of five-year Channel 4 docu-drama *7 Days* for broadcast in 2012.

■ THEATRE WORLD

Richard Franklin was among the cast of *The Adventures of Jason and the Argonauts* at London's Scoop Theatre in August. **Rona Munro's** latest play, *The Last Witch* was performed at the Edinburgh Festival at the Royal Lyceum Theatre in August. The *Hamlet* cast, including **Gugu Mbatha-Raw** as Ophelia, has transferred to Broadway's Broadhurst Theater until early December.



David auditions!

■ FOUR ON FOUR

BBC Four's new season includes 90-minute drama *Micro Men* with **Alan Armstrong** as Sir Clive Sinclair, *Enid* directed by **James Hawes**, *Margot* with **Lindsay Duncan**, **Derek Jacobi** and **Penelope Wilton** and *Mrs Mandela* with **Sophie Okonedo**, **David Harewood** and **David Morrissey**.

■ TORCHWOOD CLASH



Eve Myles in BBC One's *Framed*.

Eve Myles' BBC One drama *Framed*, in which she starred as Angharad Stannard alongside **Nina Sosanya** and **Margaret John**, was broadcast on 31 August colliding with **Burn Gorman's** ITV1 *Wuthering Heights* performance as Hindley Earnshaw. Gorman has extended his run as Bill Sykes in *Oliver!* and provided the voice of Fincher for Xbox game *Risen* arriving in October.

■ QUICKIES

Mark Gatiss was Merlin in Radio 4 *Woman's Hour* drama *The Quest*. BBC One's screening of **Toby Whithouse's** *Being Human* Season One, produced by **Matthew Bouch** and starring **Russell Tovey** and **Lenora Cichlow**, completes on 17 September. **Stephen Gallagher** has joined ABC's detective drama *The Forgotten* as co-executive producer.

■ OBITUARY

Linda Polan, who played Juno Baker in *K9 and Company: A Girl's Best Friend*, died on 13 July aged 70.

» In the Shops

Your guide to the upcoming *Doctor Who* DVDs, CDs, books and magazines...

September

■ MONDAY 21

DVD *The Keys of Marinus* [First Doctor, Ian, Barbara and Susan] 2lentertain £19.56

■ THURSDAY 24

Book *The Darksmith Legacy: The End of Time* by Justin Richards [Tenth Doctor] Penguin £4.99

■ ALSO THIS MONTH

Audio Drama CD *Blue Forgotten Planet* [Sixth Doctor and Charley] Big Finish £14.99

Audio Drama CD *The Eight Truths* by Jonathan Morris [Eighth Doctor and Lucie] Big Finish £10.99

Audio Drama CD *The Companion Chronicles: The Prisoner of Peladon* [King Peladon] Big Finish £8.99

October

■ THURSDAY 1

DWM Special 23 *Sarah Jane Smith* Panini £5.99

■ MONDAY 5

DVD *Dalek War* [box set containing *Frontier in Space* and *Planet of the Daleks*. Featuring the Third Doctor and Jo] 2lentertain £34.26

■ THURSDAY 8

Audio Drama CD *Hornets' Nest: The Dead Shoes* by Paul Magrs [Fourth Doctor and Mike Yates] BBC Audio £9.78

■ Audio Reading CD

The Day of the Troll by Simon Messingham [Tenth Doctor. Read by David Tennant] BBC Audio £9.78

■ THURSDAY 15

DWM 414 Panini £3.99

All release dates are subject to change, and all prices are RRP.

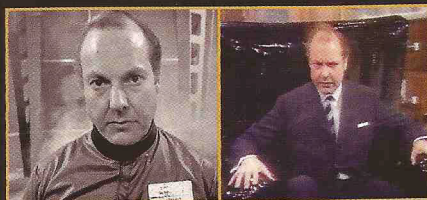


» Harry Towb 1925-2009



One of the joys of *Doctor Who* has always been the influx of fresh guest stars with each new story. These brilliant, often overlooked, actors are the blood in *Doctor Who*'s veins. I've traced many an actor's career after seeing them first on *Doctor Who*, even if just for half an episode. But of the thousands who've appeared on the show, Harry Towb, who died recently, will always have a special place in my heart.

Though – or perhaps because – he never had one defining role, Harry was the gold-standard of working actors. In television alone, he had more than 130 different credits dating back to 1951. His prolific stage performances probably number the same amount again. But when Harry was cast in my play, *Kiss Me Like You Mean It*, at Soho Theatre in 2001, all I could think was "Fantastic! Not only is



he perfect, he got swallowed by a sofa in *Terror of the Autons*."

Given he was in his sixth decade of acting when we worked together, I might've forgiven Harry for being a little jaded. But instead he was filled with a love of life, of acting, as well as of his wife and family. He was a joy to be around: his modesty about his own ability, always brushing away compliments, belied his brilliance: he could turn an audience's mood in a heartbeat, moving them from laughter to tears before they realised.

It was easy to understand why he never stopped working: loved by everyone who'd ever worked with him, Harry made the phrase 'jobbing actor' a badge of honour.

In our final week of rehearsals, over sandwiches in a church hall off the Seven Sisters Road, I asked "Weren't you in *Doctor Who*?" Harry lit up with talk of both his guest roles (he was also Osgood in Episode One of 1969's *The Seeds of Death*), Roger Delgado, the sofa that ate him and the fun and madness of acting in *Doctor Who*.

The humour, humanity and sensitivity that informed his acting were shining characteristics of the man. More than a year after the play finished, I was touched when Harry popped in to my wedding. My best man quizzed him about working with Tony Hancock (Harry had been 'Fred' in the seminal Hancock radio episode, *Fred's Pie Stall*). Harry merrily reminisced, his eyes ever twinkling. A room, like a production, was always better with Harry in it. I feel privileged our paths crossed, if only for a moment. I'm one of many across theatre, film and television, mourning his passing, and treasuring his memory. **CHRIS CHIBNALL**

» Children of Earth takes Torchwood to new highs



After the success of *Children of Earth*, can we hope to see any of this team again?



ew would have predicted that BBC Three's *Doctor Who* spin-off series *Torchwood* would one day be snapping at the heels of the most popular shows on television, back when the programme was first launched in 2006. But with the third series, the five-part *Children of Earth*, being stripped across weeknights on BBC One, the opportunity

was there for something rather special to happen.

The 'five episodes in a week' experiment has been tried a couple of times before on BBC One in recent times. *Criminal Justice*, in July 2008, achieved ratings between 5.62 million (on the Monday), and 4.67 million (on the Tuesday). Then, in January this year, a five-part adaptation of *The Diary of Anne Frank* was stripped across one week in half-hour episodes – but although the first episode was seen by 4.85 million, later episodes dropped to under the 4 million mark. So *Torchwood: Children of Earth* has seen the most impressive results yet for such a format. With every episode comfortably over the 6 million mark, the serial saw no loss of interest across the five episodes, with the highest audience of 6.76 million tuning in for Thursday night's instalment. All five episodes lined up just outside the Top 10 on the weekly ratings chart [see right], beaten only by a batch of the regular weeknight soap operas and BBC Two's *Top Gear*.

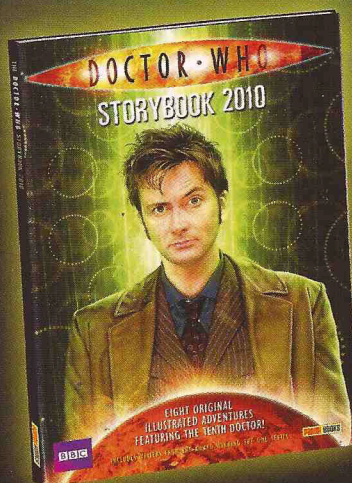
In fact, although it was the lowest-rated of the five episodes, the Tuesday edition of *Torchwood* was the highest-rated programme of the night, racing ahead of not only hospital drama *Holby City* on BBC One, and coverage of Michael Jackson's funeral on BBC Two, but also soap operas *EastEnders* and *Emmerdale*, which clashed with each other for half an hour earlier in the evening.

With *Torchwood* proving to be such a hit on BBC One, it seems likely that the channel will want to order more episodes. Keep watching this space... ▶▶▶

» Top 40 TV programmes: 6-12 July 2009

Pos	Programme (TX Date, Channel)	Rating (Millions)
1	Coronation Street (Mon 6 Jul, 20:30, ITV1)	9.52m
2	Coronation Street (Mon 6 Jul, 19:30, ITV1)	9.41m
3	Coronation Street (Wed 8 Jul, 19:30, ITV1)	8.94m
4	EastEnders (Mon 6 Jul, 20:00, BBC One)	8.85m
5	Coronation Street (Fri 10 Jul, 19:30, ITV1)	8.37m
6	Coronation Street (Fri 10 Jul, 20:30, ITV1)	8.11m
7	EastEnders (Fri 10 Jul, 20:00, BBC One)	7.88m
8	EastEnders (Thu 9 Jul, 19:30, BBC One)	7.66m
9	Top Gear (Sun 12 Jul, 20:00 BBC Two)	6.80m
10	Emmerdale (Mon 6 Jul, 19:00, ITV1)	6.77m
11	Torchwood: Children of Earth (Thu 9 Jul, 21:00, BBC One)	6.76m
12	Torchwood: Children of Earth (Fri 10 Jul, 21:00, BBC One)	6.58m
13	Torchwood: Children of Earth (Mon 6 Jul, 21:00, BBC One)	6.47m
14	Torchwood: Children of Earth (Wed 8 Jul, 21:00, BBC One)	6.40m
15	Casualty (Sat 11 Jul, 20:45, BBC One)	6.32m
16	Emmerdale (Wed 8 Jul, 19:00, ITV1)	6.17m
17	Torchwood: Children of Earth (Tue 7 Jul, 21:00, BBC One)	6.14m
18	Emmerdale (Thu 9 Jul, 19:00, ITV1)	6.05m
19	Emmerdale (Fri 10 Jul, 19:00, ITV1)	5.90m
20	Celebrity Masterchef (Thu 9 Jul, 20:00, BBC One)	5.60m
21	The Bill (Wed 8 Jul, 20:00 ITV1)	5.38m
22	M McIntyre's Comedy R'dshow (Sat 11 Jul, 21:30 BBC One)	5.37m
23	Katie Price Exclusive With Piers Morgan (Sat 11 Jul, 21:00 ITV1)	5.15m
24	Kingdom (Sun 12 Jul, 21:00 ITV1)	5.14m
25	BBC News (Sun 12 Jul, 22:00 BBC One)	5.10m
26	National Lottery: Guesstimation (Sat 11 Jul, 20:00 BBC One)	5.05m
27	Total Wipeout (Sat 11 Jul, 19:00 BBC One)	5.05m
28	Emmerdale (Tue 7 Jul, 19:00, ITV1)	5.04m
29	EastEnders (Tue 7 Jul, 19:30, BBC One)	5.02m
30	Ten O'Clock News (Mon 6 Jul, 22:00 BBC One)	4.99m
31	Holby City (Tue 7 Jul, 20:00 BBC One)	4.94m
32	Celebrity Masterchef (Wed 8 Jul, 20:00, BBC One)	4.86m
33	The Bill (Thu 9 Jul, 20:00, ITV1)	4.86m
34	Ten O'Clock News (Thu 9 Jul, 22:00 BBC One)	4.83m
35	Ten O'Clock News (Tue 7 Jul, 22:00 BBC One)	4.70m
36	Celebrity Masterchef (Fri 10 Jul, 20:30, BBC One)	4.63m
37	Ten O'Clock News (Fri 10 Jul, 22:00 BBC One)	4.59m
38	The Royal (Sun 12 Jul, 19:00, ITV1)	4.53m
39	Ten O'Clock News (Wed 8 Jul, 22:00 BBC One)	4.46m
40	Six O'Clock News (Mon 6 Jul, 18:00 BBC One)	4.33m

Figures: BARB

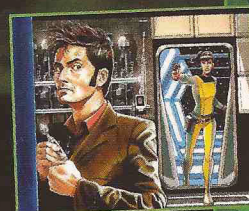


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Join the Doctor on his travels through time and space, in the *Doctor Who Storybook*!

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Panini Books

There's far more to the *The Keys of Marinus* DVD than Yartek's alien Voord, as **David Darlington** discovers...



Arbitan gives his blessing to the original TARDIS crew, as their mission on Marinus begins.

DISCS INFO

FEATURING The First Doctor (William Hartnell), Ian (William Russell), Barbara (Jacqueline Hill) and Susan (Carole Ann Ford)

WRITTEN BY Terry Nation

FIRST BROADCAST
11 April – 16 May 1964

THE STORY

The world of Marinus is under threat from the alien Voord. The only hope of stopping them is for the Doctor and his friends to recover four keys that have been hidden across the planet...

EXTRA FEATURES

- Commentary with stars William Russell and Carole Ann Ford, designer Ray Cusick and director John Gorrie. Moderated by Clayton Hickman.
- *The Sets of Marinus*: An interview with designer Raymond Cusick about his work on the story.
- Photo Gallery
- Subtitles and Production Notes
- PDF Radio Times listings and sweet cigarette cards
- Easter Egg
- Coming Soon: *Dalek War*

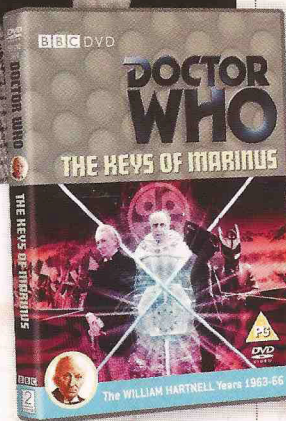
different location, and different cast nearly every week – made the project more difficult, as there were so few people who had any involvement from beginning to end. I managed to track down the director, John Gorrie, rather easily, but he was quite taken aback to be asked to participate in a DVD commentary for a piece of work he did for six weeks nearly 45 years ago. In fact, he took a bit of convincing... even more so after I sent him a copy of the story! But after he'd watched a few episodes with Carole, William and Ray, his opinion of the story – and of *Doctor Who* in general – underwent a bit of a seismic shift, and I think he ended up feeling very proud of the story and his contribution to the show."

There was a little surprise in store for Molesworth, though, when he began work on the production notes subtitles for the disc. "As with all the others I've done subtitles for," he reveals, "I sat down with the script and a timecoded DVD of the story, and started making notes. I got to the second episode, and quickly realised that there was a problem – there were great big jumps in the film print, where – according to the script – there should have been several lines of dialogue. Then this happened again. And again. According to the programme-as-broadcast paperwork on the BBC *Doctor Who* site, the transmitted duration of the second episode was quite a few seconds longer than the print held by the BBC, and the same was the case with the fourth part. A rapid round of emails between myself, [audio restoration engineer] Mark Ayres and [video restoration engineer] Peter Crocker quickly helped establish that the BBC's prints of these two episodes had been cut, and that no-one had ever noticed before!"

So, even if you've seen it before at any time since 1964, you've missed bits! The offending lines have been restored from fan-sourced audio copies made at the time, and painstaking efforts made to patch in suitable segments of video to make as seamless and complete a copy of *The Keys of Marinus* as possible. You just don't get this sort of effort put in on other TV shows, do you...? 

» The Keys of Marinus

DVD 2 | Entertainment | CERT PG | PRICE £19.56 | OUT 21 September 2009



any readers as yet unfamiliar with this very early *Doctor Who* tale from the show's first season, please *don't* expect the unexpected – it would be easy to see the names of writer Terry Nation and designer Raymond Cusick

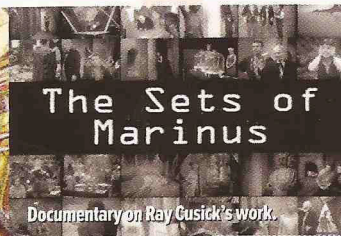
listed above and assume that there must be Daleks hiding somewhere in the grey shadows of the story... but there aren't. The words 'Nation' and 'Daleks' hadn't yet become synonymous, and Cusick worked on rather a lot of stories back in those days.

"Ray was marvellously candid about *The Keys of Marinus*," enthuses James Goss, who has produced the disc's only bespoke visual added material, "and seemed to really appreciate the opportunity to chat about something other than Daleks! He describes the various gruelling sets – I think there are nearly 70 different sets in the story – and reveals a few of the cunning tricks he came up with to get through the shoot. He really was a dedicated innovator, and clearly fighting against an entrenched BBC system of 'make do and mend' – he was determined to make *Doctor Who* look as good as it could, and employed all manner of tricks on *The Keys of Marinus* to try to produce the best possible result on screen. During our chat, he points out some of those remarkably effective tricks – there are quite a few sets that aren't even sets at all, one wall that turns up as a different place in every episode, and even an ice cave made out of cling film! The man's a real genius, and clearly did everything he could to keep the programme going – but that doesn't stop him

from being ruthlessly self-critical about a few moments where the script just asked too much. He really was flying by the seat of his pants throughout!"

The story has such a ridiculous number of sets because it visits a different area on the planet Marinus with each new episode – an ambitious venture for a show so restricted in time, money and studio space as *Doctor Who* was back in the 1960s, and which also therefore called for a larger than usual cast of actors – although, sadly, many are no longer with us. "The commentary team sort-of selected itself," agrees producer Richard Molesworth. "Although, I knew this story was coming up for DVD treatment some time before [original *Doctor Who* producer] Verity Lambert passed away, and I always had it in mind to ask her... sadly, it wasn't to be. And the nature of this story – with a

"After rewatching the story, director John Gorrie's opinion of it changed dramatically..."



Frontier in Space and Planet of the Daleks – on DVD and in full colour throughout! **David Darlington** tells us more...



Planet of the Daleks – completely in colour for the first time in 35 years!

DISC INFO

FEATURING The Third Doctor (Jon Pertwee) and Jo Grant (Katy Manning)
WRITTEN BY Malcolm Hulke, Terry Nation
FIRST BROADCAST 24 February 1973 – 12 May 1973

EXTRAS ON BOTH STORIES
 ■ Trails and Continuity Announcements
 ■ Photo Galleries and Production Notes
 ■ PDF Radio Times listings
 ■ Easter Eggs
 ■ Coming Soon

» Frontier in Space

THE STORY
 The Doctor and Jo arrive on a spaceship in 2540. Can they find out who is engineering a war between Earth and Draconia?

EXTRA FEATURES
 ■ Commentary with star Katy Manning

Manning, script editor Terrance Dicks and producer Barry Letts.
 ■ *The Perfect Scenario Part 1: Lost Frontier*: a dramatised documentary.
 ■ *The Space War*: the making of *Frontier in Space*.
 ■ *Roger Delgado*: A biography feature on the actor who played the Master.
 ■ *Stripped for Action*: The Third Doctor comic strips of the 1970s.

» Planet of the Daleks

THE STORY
 In pursuit of the Daleks, the TARDIS lands on the planet Spiridon. But with the Doctor in a coma, can Jo find help? And what do the Daleks have hidden somewhere on the planet?

EXTRA FEATURES
 ■ Commentary with star Katy Manning, guest stars Tim Preece and

Prentis Hancock, script editor Terrance Dicks and producer Barry Letts.
 ■ *The Perfect Scenario Part 2: The End of Dreams*: a dramatised documentary.
 ■ *Multi-Colourisation*: a look at the re-colourisation of Episode Three.
 ■ *The Rumble in The Jungle*: the making of *Planet of the Daleks*.
 ■ *Blue Peter*: clips of the recovery of a stolen Dalek.
 ■ *Stripped For Action*: The 1960s *The Daleks* comic strip from TV21.

possibly accommodate. But I liked it so much I decided to have a go anyway!" The result is the two-part feature, *The Perfect Scenario*.

"A lot of the actors we unearthed haven't been interviewed about their parts in *Doctor Who* before," Broster continues, "and the fact that we were also asking about subjects as diverse as global warming, the Vietnam war and female emancipation made for some fascinating conversation. Getting hold of Vera Fusek, who played the President of Earth in *Frontier*, was a challenge as she now lives in Alaska! I was also particularly pleased to talk to [monster mask maker] John Friedlander, who hasn't been in the best of health. And because I realised early on that the style and tone of *The Perfect Scenario* were unlikely to suit all tastes, I decided to make some companion 'Making Of's' as well. But why are you asking me all this? I'm well aware that everyone's more interested in the recoloured third episode of *Planet*!"

It's a fair cop. Being given the chance to see that particular episode in colour for the first time

» Dalek War

DVD 2 | entertain | CERT PG | PRICE £34.26
 OUT 5 October 2009

The 12-episode First Doctor adventure *The Daleks' Master Plan* spent two decades unchallenged as 'the longest ever *Doctor Who* story', until 1986's *The Trial of a Time Lord* happened along. A few people have, though, occasionally argued the case for the two tales contained within this *Dalek War* set to be considered as one long story, partly due to the cliffhanger leading directly from *Frontier in Space* into *Planet of the Daleks*. But while there's really too little to justify that, the stories are often understandably thought of as a semi-detached 'unit' and it's no surprise they're coming to DVD as part of a single release.

A regular on *Doctor Who* who sadly made his last appearance in the first of these stories was the original Master, Roger Delgado, who died in a tragic accident shortly after recording. John Kelly has produced an impressive, touching tribute to the man for this set. "Roger Delgado is an actor where you would be hard pressed to find a bad performance," Kelly insists. "His career before he was cast as the Master was extremely varied and wide-ranging. [DWM contributor] Andrew Pixley compiled a huge amount of information for me to work from – but the most vital aspect was getting Roger's widow, Kismet, involved. I didn't want to simply find out

about his career, I wanted to find out more about the man – and she, of course, knew him better than anyone. But in fact, I don't think I have ever heard a bad word said about Roger, and that's still the case. Every single person thought he was both a kind and gentle man, and a fine actor. So much so that the main thing I picked up from everyone was a still-lingering feeling that he'd passed away far, far too early..."

The bulk of the behind the scenes material herein is produced by range regular Steve Broster, who has taken an unusual 'dramatised' approach to the featurettes. "[Commissioning Editor] Daniel Hall suggested that some kind of sequel to *What Lies Beneath* – from the *Doctor Who* and the *Silurians*



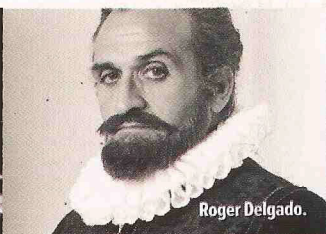
"The colourisation of Episode Three of Planet of the Daleks is a remarkable achievement..."

DVD – might be in order," Broster reveals, "as that seemed to go down well. David Harley, my writer, and I chewed around a couple of ideas. David spent rather more months than he should have creating it – when the script came back it was considerably more ambitious than my timescale or budget could

since transmission must be the most exciting development for the DVD range in years. For a long, long time, it has existed only as a black and white film print. But some very clever people have worked out a method of restoring colour to the episode, with stunningly impressive results. "For every fan who wants to know the intricate details of how it was done," admits Ed Stradling, who has produced an impressive little documentary on the process, "there are those who will tune out at the first mention of 'quad videotapes'. Hopefully the piece on this set will be short enough to keep the attention of the waverers – and, for those who are more interested, the demonstration of the process will make good viewing. But it's the colourisation itself that's the really remarkable achievement..."



VERA FUSEK
President of Earth



Roger Delgado.



The Perfect Scenario.

AUDIO PREVIEW

It's one of the most anticipated stories of the year!
Dan Berry chats to the makers of the 'Charley finale'...



IN A NUTSHELL...

"SO, THIS IS THE BLUE PLANET YOU'VE FORGOTTEN ABOUT. BUT TAKE another look. You helped us once. I know you can help us again..."

On Earth, civilization has ended and time is running out for the Doctor and Charlotte Pollard. Could the Viyrans really help?

BLUE FORGOTTEN PLANET is available to download for £12.99 and on Double CD for £14.99 (£15.50 overseas) inc. p&p.

CHEQUES PAYABLE TO: Big Finish Productions, PO Box 3787, Maidenhead, Berks, SL6 3TF **CREDIT CARD HOTLINE:** 01628 824 102 **EMAIL:** sales@bigfinish.com

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"We'll give her a few months of doing *Masterchef*," Nick adds mischievously, "and not being chased by Daleks, and then see if she wants to come back!"

Before any of the ongoing Charley arcs can be wrapped up, though, she and the Sixth Doctor have one last adventure to tackle. "The blue forgotten planet is, in fact, the Earth," reveals Nick. "I'm quite preoccupied with the idea of how far we are away from the end of civilisation. What would happen if something happened in our brains which meant we couldn't function in a civilised way? If we couldn't remember how to behave, to retain knowledge, to process information properly; what would happen to the Earth? Power stations would blow

up because we don't know which buttons to press, diseases would spread because we'd forget how to contain them, we wouldn't be able to fly planes or drive buses... It would just go crash, bang, wallop!

"The other idea I wanted to write about," he continues, "is that when there's a disaster of some sort, reporters turn up and say 'Look, isn't this terrible?', and then go back to a nice hotel. How does *that* work?! So what if there's a

humanitarian crisis on the whole of the Earth, and aliens turn up to just film us?"

And who might these kind aliens be? Making a return appearance hot on the heels of *Patient Zero*, it's the villainous Viyrans! "They're not evil, though," counters Nick. "They're kind of cataloguers – a bit like *Doctor Who* fans, really." Never mind the departure of Charley, this story has intergalactic fanboys! Good stuff. 



Could this really be the end for India Fisher as Charley Pollard?

» Blue Forgotten Planet

WRITTEN BY Nicholas Briggs | **STARRING** Colin Baker, India Fisher, JJ Feild, Alec Newman, Andree Bernard | **AUDIO DRAMA** Big Finish | **PRICE** £14.99 **OUT** September 2009 | **AVAILABLE** www.bigfinish.com



If good things must come to an end. For Charley Pollard, the end has been in sight for a long time. After nine years of audio adventures with the Eighth and Sixth Doctors, she's about to meet her final end.

"Things are coming to a climax for Charley," confirms writer, director and executive producer, Nicholas Briggs. "There's a resolution to her storyline, though it might not be the resolution you're expecting, and there are still some questions lingering at the end of it. I know that will be frustrating for some people, but I love stuff like that where you're left to work out what happened for yourself. There are several valid interpretations. India Fisher certainly has one opinion on what happens [*More of that in an upcoming DWM – Ed*], but other people will have other opinions."

Things aren't straightforward in *Blue Forgotten Planet*, that's for sure. For one thing, there are *two* Charleys in the Doctor's life at the moment – the one he's been adventuring with since *Patient Zero* is actually an alien called Mila, while the real Charley is invisible.

"We had this idea that there was a stalker in the TARDIS that the Doctor wasn't aware of," explains Nick. "She's been there almost since day one – and now she's taken Charley's form."

"It's sort of like *Single White Female* where the girl dresses up like the other girl," he adds, helpfully, "and they sort of become interchangeable. But a more sci-fi version than that; she actually does become Charley on a cellular level. And because of the gap between *Paper Cuts* and this story, the Sixth Doctor has ended up travelling with the fake Charley for longer than he has with the real one!"

Of course, twice as much Charley means twice as much India Fisher. "There's a fair amount of

schizophrenia for me in this story," she grins, "because I'm playing Charley and Mila/Charley. I do a fair amount of talking to myself, which amused Nick a fair amount in the control booth!" You seemed to differentiate them quite effectively, though. "Ah, I thought I was being really clever with that," she laughs. "I was thinking, God, I'm so good! But when I spoke to Nick and said how distinct they were in my own head, he said 'Yes, I did try to make the way they speak fairly different'. So it was Nick's writing, nothing to do with me at all!"

Saying goodbye to both Charleys has been difficult for the cast. "Colin [Baker]'s unreservedly very cross about it," admits Nick, "because he feels we're snatching her away! We originally planned three adventures with them, and we've increased it to eight, but he's upset to see her go."

"It is very sad," frowns India, discussing her departure. "Toby, who runs the studios, made me a cake, with 'We'll miss you, Charley' written on it. Charley's been a big part of my life, and I think it's going to hit me in a few weeks' time that I won't be playing her any more. But I do realise that everyone's going 'Will she just leave?!' by this point."

They're not, though. "Don't believe you. I'm very worried about outstaying my welcome."

"Charley's storyline is finally resolved – though it may not be what you're expecting..."

The latest Tenth Doctor audio adventure is a no-nonsense, full-blooded, tale of horror, as **David Darlington** finds out...



IN A NUTSHELL...

WHEN THE DOCTOR ARRIVES ON EARTH IN THE FAR FUTURE, HE IS horrified to find the planet beset by famine and starvation. England is a barren wasteland, and scientists are desperately seeding the ground to make the crops grow again. But now it seems that something even worse is happening.

Karl Baring, the owner of research facility The Grange, has been snatched away in the middle of the night. His sister Katy was with him when he vanished, but is now in catatonic shock – so it is up to the Doctor, with the help of the scientists at The Grange, to investigate.

What is lurking under the old bridge, and why is it preying on people? The Doctor must find out, before it strikes again....

for him to shape as he saw fit. I wanted whoever would be invited to read the story aloud to enjoy the work. Obviously when I found out David Tennant was going to do it, I couldn't believe it! He's just the best Doctor. I'm so proud that's going to happen. I just hope he liked the story.."

And what exactly, in that case, is the story? "The opportunity was there to write the opposite of the duplicitous, complicated plotting of *The Doctor Trap*," Messingham reveals. "I had written an unpublished story, not for *Doctor Who*, called *The Unnaturalist* – my attempt to create a continuing heroic character, a fictional eighteenth-century cleric in rural England who travels round the country combating unnatural occurrences; this guy

who studied and logged all the unnatural flora and fauna of rural Britain, and, along the way, the reader learns about the history of the times – before the industrial revolution. The 'Troll' monster here came from that story. Michael, and [project editor] Steve Tribe didn't like the original setting for the story – the famine following the Napoleonic Wars – so I suggested 1973, thinking about *Quatermass* and all those brilliant Pertwee stories and, oddly enough, all those disturbing public information films, now available on DVD, about not messing about on farms. I like

all those muddy colours on exterior film you see in archive footage and that inspired me. But we ended up setting it in the far future. The story itself deals with a barren Britain after an ice age, so I tried sticking it after the Patrick Troughton story *The Ice Warriors* – but that got too complicated, so now it's just a standalone story. Which is probably best, anyway! Michael and Steve are excellent editors and, to give Steve due credit, the cliff-hanging ending of Part One is his..."

» The Day of the Troll

WRITTEN BY Simon Messingham | READ BY David Tennant | AUDIO READING BBC Audio
PRICE £9.78 | OUT 8 October 2009

Following newcomer writer Scott Handcock's contribution of the most recent audio Tenth Doctor adventure *The Rising Night*, it's back to an established pair of hands for BBC Audiobooks this month – former *Doctor*

Who novelist for both Virgin and the BBC, Simon Messingham, whose most recent contribution to the franchise was last year's complex novel *The Doctor Trap*. "I was asked to speak about *The Doctor Trap* at the Bath Children's Literature Festival, alongside Lis Sladen, Nick Briggs, Rob Shearman and Mark Morris," Messingham reveals. "And over dinner, Michael Stevens from BBC Audiobooks asked me if I'd like to write an audio *Doctor Who* story..."

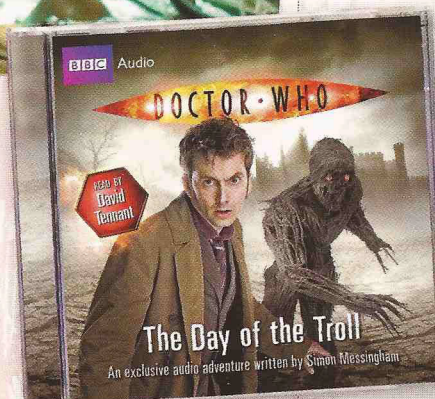
Exciting? Daunting? Flattering? All of the above? "I presume writers who are asked to return are asked because we're trusted not to do anything daft," reflects Messingham. "Although *The Day of the Troll* is, hopefully, a scary monster fest, there isn't a lot of gore and it's recognisably *Doctor Who*. I love writing for David's Doctor because there's the opportunity for comedy and intense drama together and he's so distinctive; really it's about catching his voice. Any time I get a new *Doctor Who* commission, I always believe it's the last time I'll ever write for the Doctor – and one day it will be! – so I try to write the story I really want to, while I have the chance. I grew up reading movie novelisations – always seemingly written by Alan Dean Foster – for films I was too young to go to the cinema to see, long before home video. My word, how

mediaeval those times seem now! A bit like reading Target *Doctor Who* novelisations when you couldn't see the show. So one aspect of *The Day of the Troll* is a nod of respect to those novelisations – basically *Alien* and *The Thing* – with a fair amount of *Quatermass* thrown in, and trying to appeal to my fourteen-year-old self back in 1979."

The Day of the Troll is not only a very different type of story from *The Doctor Trap*, it's for a very different medium. "Well, the bulk of my writing is scriptwriting," Messingham points out, "so an audio novel is a kind of 'halfway house'. *The Doctor Trap* was complex – a tale of mistaken identities and

"The Day of the Troll is a scary monster fest... but it's still recognisably Doctor Who!"

unreliable narrators – so wasn't exactly easy to follow when it appeared as an [abridged] audio adaptation. It didn't find a natural home on audio, which is absolutely no fault of [reader] Russell Tovey or anyone else. *The Day of the Troll* is supposed to be a 'campfire' novel – a story that goes for the listener's emotions as much as the brain. The storyteller is just as important as the writing, and I wanted to give him a simple, clear, dramatic story.



"But in short – as I say, *The Day of the Troll* is a campfire tale. It's a straightforward, down-the-line monster movie. No mucking about, no complicated plot twists – just a mesmerising rollercoaster, read by the man himself, David Tennant. I want to leave the listener shocked, scared, howling and laughing. I had a great time writing it and I hope everyone gets a real thrill out of listening. Enjoy!"

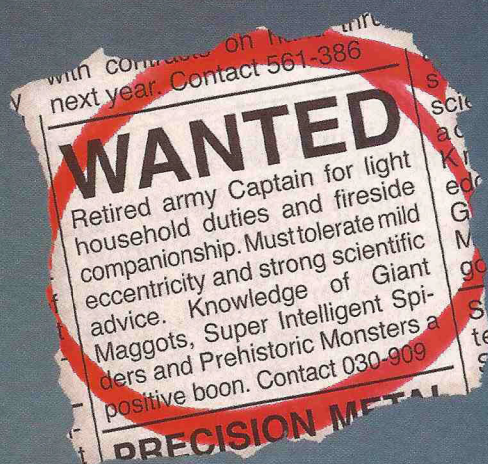
WELCOME TO THE HORNETS' NEST



Tom Baker is back as the Fourth Doctor and Richard Franklin returns as Mike Yates in these five brand new audio adventures.

Also featuring Susan Jameson, Daniel Hill, Christian Rodska, Michael Maloney, Rula Lenska and other guest stars.

Written by Paul Magrs, The Stuff of Nightmares is a tale of long-dead creatures which come back to life, the terrifying force behind them, and two old friends united once more to save the day...



COMING SOON IN THIS SERIES

The Dead Shoes
8th October

The Circus of Doom
5th November

A Sting in the Tale
3rd December

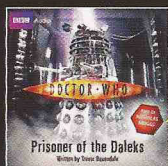
Hive of Horror
3rd December

Available on CD from amazon.co.uk
and all good booksellers

Also available to download from www.bbcaudiozone.com
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OTHER NEW DOCTOR WHO RELEASES

September

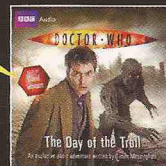


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Doctor Who: Prisoner of the Daleks
Read by Nicholas Briggs

October

READ BY
DAVID
TENNANT



Doctor Who: The Day of the Troll
Audio exclusive story

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in the subject line), or visit the **DWM** Facebook page
at www.facebook.com



Tom Baker is the Doctor!
Well, on audio, at least...

"Tom's world is full of madcap adventures and witty humour..."

Welcome back! In **DWMs** 411 and 412, we talked with the one and only Tom Baker, who stars in BBC Audio's new *Doctor Who* series, *Hornets' Nest*...

■ BAKER'S TREAT!

Tom lives in a world far away from us other humans. It's a delightful world of thoughts and introspection, with wonderful madcap adventures, wonderful witty humour, and a spirituality that most of us just don't understand.

Tom Baker is the Doctor. He has just grown older instead of regenerating into Peter Davison. He even has a canine companion (albeit not a tin one – as far as we know!). Thank you Tom for still being the Doctor after all these years!

DEAN BELANGER EMAIL

I've just finished reading the second part of the Tom Baker interview in **DWM** 412. What a joy it was! It makes you feel like you could talk to him forever. Tom always comes across as a very clever, articulate, mesmerising, and above all interesting man. Higgledy-piggledy indeed!

KATE GRIFFITHS EMAIL

Once again, a fantastic issue of **DWM**. The previously unseen Baker photos are just tremendous. Tom's interview reminded me just what a treasure he is – at one and the same time both entrancing and intimidating. He was, and still is, my hero.

I have never bought an audio *Doctor Who* (mainly for reasons of cost and/or the wish to preserve my marriage!), but for that part of me that is forever seven years old, I will almost definitely purchase the *Hornets' Nest* CDs – and smuggle them into the house, obviously!

KEVIN MacLEOD EMAIL

The one, the only, Tom Baker is back in the world of *Doctor Who* after recording *Hornets' Nest* for BBC Audio! It may not be on TV, but with Tom Baker in it, it doesn't have to be to be just as enjoyable. With Richard Franklin also reprising his role as Captain Mike Yates, this mini-series is sure to go down as one of the most classic audio adventures of all time.

CONOR SKELTON (16) YORKSHIRE

» Letter of the Month...

I recently watched BBC Three's *Doctor Who's Greatest Moments* which focused on the Doctor.

I really enjoyed it – however, near the end, several of the interviewees were talking about how "death and destruction follow the Doctor," and how people's lives are ruined by him... and I got a little bit fed up.

Cos you know what? Death is not "the Doctor's only constant companion." The Doctor is *Death's* constant companion. Destruction doesn't follow him around, he follows it around and kicks it in the naughty bits. Wasn't that what *Turn Left* was all about? How much worse things would be if the Doctor wasn't there?

Sure, sometimes the Doctor's presence attracts the bad guys, but they're still the ones doing the destroying, and you can bet that if the Doctor wasn't there to stop them, they'd destroy a lot more.

Even without alien invasions, the world can be dark and dangerous place. But when the Red Cross shows up, you don't blame them for causing the disaster.

ANDREA GIESBRECHT OMAHA

Andrea's letter wins her the three latest Tenth Doctor novels – *Autonomy*, *The Taking of Chelsea 426* and *The Krillitane Storm* – out now from BBC Books price £6.99 each.

I wanted to express my thanks for the terrific Tom Baker interview. It was a fascinating and entertaining read that continued to prove what an unstoppable force of brilliance he is! I adored his insistence on using a 'deadly jelly baby' instead of a knife in *The Face of Evil* – a stroke of genius that resulted in one of my favourite *Doctor Who* moments ever. I cannot begin to express how pleased I am that he is reprising his role as the Doctor and look forward to *Hornets' Nest*.

VICKI TAYLOR (16) PRESTON

I am really looking forward to *Hornets' Nest*! I think that Tom Baker's Doctor will be greater on audio because he has a great, big, booming voice that sends shivers down your spine. And the series stars Richard Franklin, too! It gets better!

RHYS HALES FACEBOOK

DWM 412 was the most enjoyable read I've had in a long time. What made this issue so special? Was it the wonderfully rambling interview with Tom Baker? The thought of Russell T Davies in his kagoule? The absolutely superb comic by Dan McDaid and Rob Davis (the best in years)? The insightful and very funny TARDIS

Tin with Nicola Bryant? The bafflingly vitriolic Time Team? The well-written reviews? All of it!

LESLIE McMURTRY WALES

Glad you liked the comic strip, Leslie! And you weren't alone, it seems...

■ STRIP WITH SPIRIT!

Just got my copy of **DWM** 412 and wanted to drop you an email to say how much I enjoyed the beautiful Will Eisner-inspired comic strip. It had fantastic, stylish art and a fun script too. More like this please – particularly more Rob Davis. Keep up the good work.

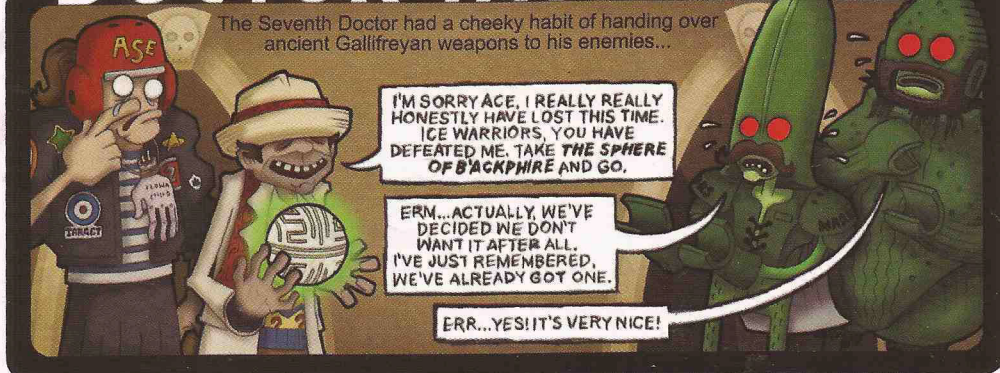
ROB CAVE EMAIL

This month's comic strip, *The Deep Hereafter*, really was outstanding. It was very clever, made me laugh and I really enjoyed it. Well done to Dan McDaid and Rob Davis – it should be one of the strong contenders for the year's best comic strip.

ROBERT GREEN FACEBOOK

My jaw dropped when I saw **DWM** 412's comic strip. *Wow!* A well-observed homage to noir pulp comics like *The Spirit*, the sheer unexpectedness of the presentation had me staring at it gobsmacked for a

DOCTOR WHOAH! by baxter



AND YOU TEXTED US TO SAY...

STU: 'Thanks for *The Story of Martha* comp prize. I could listen to Freema 24/7.' • **GARY RAWLINSON:** 'Any chance of more missing eps being made in animation?' • **JOHNNIE EADES:** 'Hello to Lady L, Pete, Jamie and Ty, my 'The day has arrived' friends! Love from Jonnie in Cardiff Bay.' • **NEIL:** 'Re: Unseen people in *Doctor Who*. We do see Leo's girlfriend and baby in *Smith and Jones*'



• **BRIAN:** 'Beth! I've knitted you a scarf! It's just like Tom Baker's! Only beige. Let me know your new address & I'll post it to you! Yours hopefully, Brian xxx' Send us your messages by texting DRWHO followed by your name and your message, to 66633. Texts are charged at 25p per message, plus any network charges. * Please keep messages to 160 characters or under, and the best will appear on this page.

full minute before I could actually start to read. The comic strip continues to be the best medium for spin-off storytelling about the Doctor and it's great that it can still continue to surprise us even this far into its run... just like the TV series, of course.

JAMES MULLEN FACEBOOK

I am writing to express how impressed I am with the current comic strip arc. The mystery surrounding 'The Crimson Hand', is utterly fascinating. The creatures we glimpsed in *The Age of Ice* in **DWM** 411 look very sinister, and I personally cannot wait to meet them! Kudos to the brilliant Dan McDaid for coming up with such superb stories!

CRAIG LAND (13) AUSTRALIA

Oh stop now, you're making us blush! Elsewhere in **DWM** 412, the interview with Mary Tamm was especially welcomed by one reader....

■ TAMM-TASTIC!

As possibly the only *Doctor Who* fan in Estonia – a country where the series has never been shown – it was with a tingle of excitement that I read the interview with the gorgeous Mary Tamm in **DWM** 412. Just to see my adopted home mentioned in the pages of the magazine is a treat; to know that any fans who read Mary's autobiography will find out a whole lot more about the country and its history is brilliant. I can't wait to get my hands on a copy.

I hope Mary gets the chance to make a return visit to Estonia sometime soon. And while we're at it, isn't it about time the Doctor popped in for a visit? Tallinn boasts the world's best preserved medieval Old Town... hint, hint... Steven Moffat...

GREG DUNN ESTONIA

You never know, Greg! And talking of countries in the European Union...

■ DEN DALEKS RÖST!



"Can you bump the numbers up to 60?"



"Hej, jag är Sveriges statsminister!"

Has anyone else but me noticed that Nicholas Briggs, voice of the Daleks and an unscrupulous politician in *Torchwood*, is a dead ringer for the current Prime Minister of Sweden, Fredrik Reinfeldt? It gave the scenes at Downing Street in *Torchwood: Children of Earth* a bit of an edge, at-least for us watching it here!

KRISTINA RUDBJER SWEDEN

Uncanny! Now then, some of you have been watching the latest *Doctor Who* DVD box set from 2lentertain – *The Black Guardian Trilogy*...

■ DIGITAL DELIGHTS!

I really enjoyed *The Black Guardian Trilogy*.

Although the general view seems to be that *Terminus* is the weakest of the stories, personally I enjoyed this one most. It's a little gem and I love the sets and costumes. It's just a shame about the Garm!

CRAIG HANSON EMAIL

I've just watched *Terminus*, part of *The Black Guardian Trilogy* DVD, and the thing that stood out for me in that story was Nyssa. She's my favourite *Doctor Who* companion. I felt heartbroken when she made the decision to stay on *Terminus*.

I love Nyssa! I've listened to the Big Finish dramas starring Sarah Sutton and Peter Davison, and Nyssa for me has become a well-developed character. Her gentleness and compassionate nature is what, for me, makes a *Doctor Who* companion.

TIM BRADLEY CARDIFF

The review for *The Black Guardian Trilogy* in **DWM** 412 was great – although, did the reviewer challenge himself as to how long he could go before he mentioned Turlough? For a series of stories which introduced one of the greatest companions ever (after all, he was one of the three who spawned a spin-off Target book) and brought *Doctor Who* straight back into panto ("Aaah! My haaaand!") it was surprising not to see his name until the last page!

PIERRE SCHRAMM WARWICK

The fact that so many of the guest stars in *The Black Guardian Trilogy* look like extras from a New Romantics video has got me thinking. Are they trapped in a parallel dimension which is part *Doctor Who*, part *Top of the Pops*? Does the Doctor look at Turlough and wonder, 'Do you really want to hurt me?' Does Olvir look at himself in the mirror and wonder why the 'Japanese Boy' look isn't quite working? And was Nyssa wise to ignore the advice of Jermaine Stewart: 'We don't have to take our clothes off'?

MALCOLM STEWART EMAIL

Now you're being silly! While watching your DVDs, spare a thought for this poor young lady...

■ DEPRIVED!

I may be a lost cause of the twenty-first century. Through no fault of my

own (I'm broke and fifteen in a house full of – well, two – parents), I have access to only five channels on TV. Stop and think about that. No BBC Three meant no *Torchwood* for me in 2006. No CBBC meant seeing *The Sarah Jane Adventures* a week later than most. And – in this terrible year-long drought – no re-runs! Because of this, iPlayer has been very helpful – I managed to watch everything from *Rose* until *Journey's End*.

Recently, I managed to catch half of *The Doctor's Daughter* at a friend's house before someone switched to CBeebies. The theme tune and credits zooming across the screen – not to mention the absence of plugs in my ears delivering a tinny sound – really brought home to me what I've been missing out on. More terrestrial re-runs, please BBC!

PS: Beth, please text Brian!

LAURA NUCINKIS EMAIL

Poor Laura! Don't forget, there's also a free audio story that came free with **DWM** 411 that you can listen to...

■ AUDIBLE REMINDER!

Thank you so much **DWM**, for the recent free *Doctor Who* audio story, *The Mists of Time*. Both this, and the Jago and Litefoot adventure *The Companion Chronicles: The Mahogany Murderers*, have reminded me just how good the Big Finish audio adventures can be. It's great to think that there's always more to *Doctor Who*, especially us longer-term fans who sometimes suppose we've experienced all the show has to offer. I will also pass on my bank manager's thanks, since I'm now trying to catch up on Big Finish's back-catalogue. On a related matter, where can I send my proposal to Katy Manning...?

ADAM BULLOCK FACEBOOK

Depends on what you're proposing, Adam! And finally... what's in a name?

■ TITLE-TATTLE

When can we stop referring to the Ninth and Tenth Doctor's two and three-part stories by all their titles? Why not just *The Empty Child* instead of *The Empty Child/The Doctor Dances*? After all, when was the last time anyone referred to that 1965 First Doctor story as *'The Space Museum/The Dimensions of Time/The Search/The Final Phase'*? (I was going to use *The Daleks' Master Plan* as an example but would've lost interest halfway through!)

IAN TAYLOR BOLTON

Spoilsport! See you all next month!

ON THIS MONTH

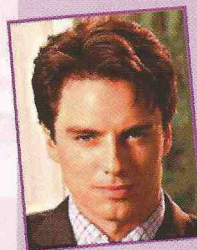
5 YEARS AGO

John Ainsworth has a browse through his copy of **DWM** 348, from September 2004...

» John Joins!

With rumours abounding about the forthcoming new series of *Doctor Who*, *Gallifrey Guardian* reported that the BBC had officially announced that 'accomplished stage actor' John Barrowman would feature as a character in the latter half of the show's new season. "He's that very rare thing, a true leading man. I was determined to work with him," said Head of Drama

at BBC Wales, Julie Gardner. However, the name of Barrowman's character was yet to be announced, with the actor himself suggesting that he would play 'something of an intergalactic rogue...'

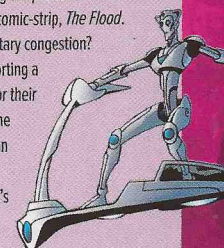


» Leather Clad Doc!

Pulses were beginning to race on the **DWM** letters page following readers' first glimpse of the Ninth Doctor's costume in a behind-the-scenes feature on the *BBC's Wales Today*. 'The first time a Doctor has worn "real" clothes,' enthused Chris Winwood, 'he'll be so dashing and modern.' Sean Alexander admitted to being 'a little bit underwhelmed' by the Doctor's t-shirt and leather jacket but speculated that we might have a Doctor who was 'cool' to look forward to. Craig Potter worried that the Doctor's garb should reflect his alien origins rather than blending in with contemporary trends, but as long as the show began with Ron Grainer's theme tune and was about a chap who behaved like the Doctor, he would be happy...

» Chicken Choking!

Elsewhere in **DWM**, soon-to-be **DWM** writer, Jason Arnopp confessed to having almost "choked on his chicken" when reading the previous issue's instalment of Eighth Doctor comic-strip, *The Flood*. The cause of Jason's involuntary congestion? The Cybermen of course, sporting a svelt and elegant redesign for their latest encounter with the Time Lord. Issue 348's continuation of the story got even more exciting, with the silver Cybe's travelling in style on their personal hover-boards!



» A Load of Blocks!

Russell T Davies talked blocks in the eighth instalment of his *Production Notes*. It's a word we're all familiar with now, but five years ago 'blocks' wasn't a term that many of us had heard before in relation to

TV production. So, very considerably, Russell went to great lengths to explain what 'blocks' are and how they relate to making *Doctor Who* – an exercise that he likened to describing a knot! It's just as tricky today...



The Mighty 200!

Six months ago, we asked you to give your verdict on every *Doctor Who* TV story ever made. Now, at last, **DWM** proudly presents the results...

Main commentary and poll compiler: **Peter Griffiths**
Interviewers: **David Darlington** and **Jason Arnopp**

Doctor *Who*, like Mickey Smith fancier Trisha Delaney, is a bit big. There's a lot of it, and its presence is felt everywhere – on our screens, in the press, on internet forums, and in playgrounds up and down the country. On top of regular repeats, half of the show's original 26-year run is now on DVD. Soundtracks of every 1960s episode missing from the archives are commercially available. The length and breadth of the show is at our fingertips, and people know what they like.

That's what *The Mighty 200*, this massive and exhaustive survey of *Doctor Who* fans, set out to measure. We asked readers to assign a score between '1' (totally terrible!) and '10' (truly terrific!) to every story they've seen, along with a few closely associated offshoots. That's the same system *DWM* used in the last four season polls, as well as in 1998, the last time the magazine conducted a series-wide survey. Averaged out to ensure a level playing field and expressed as a percentage, it allows direct comparisons between polls – and we've made that easy by placing an 'up' or 'down' arrow next to

each story's score, and including its mark from last time.

There's certainly been some movement. The 45 new stories aired since March 2005 are integrated into the wider canon for the first time, fuelling a reassessment of everything we thought we knew. Virtually all of these recent episodes drop a little from their score when they were first polled – a symptom of being judged against 199 other adventures rather than nine – with particularly steep declines suffered by *Army of Ghosts/Doomsday* (down 8%) and *Fear Her* (tumbling 12%).

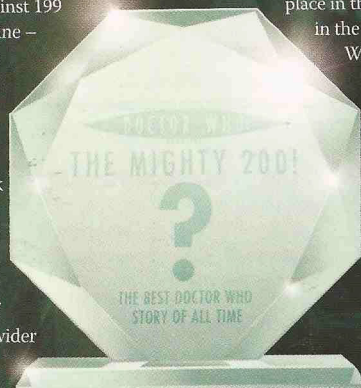
They're not alone, though. Some older adventures – check out *Attack of the Cybermen* (down 8%) and *The Celestial Toy-maker* (down 9%) – also fall victim to changing tastes, while others surge, especially if they've found an appreciative wider audience on DVD. *The Rescue* and *The Romans* stand

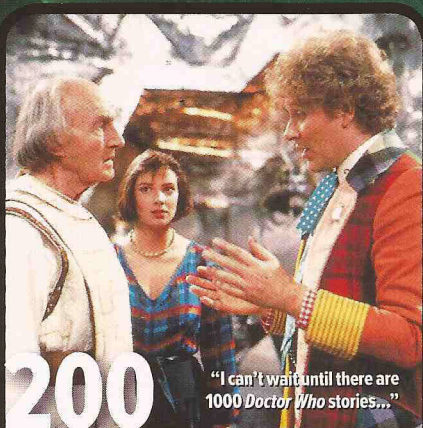
particularly tall, with near-identical increases of 8.7% – proving that no matter how long in the tooth a story is, there's always the potential for rediscovery.

A record 6,700 people responded to *The Mighty 200*, shattering all expectations. Recent episodes received the most votes – *Dalek* came out on top with 6628, followed by *School Reunion* with 6620, with *Genesis of the Daleks* (6220) and *The Five Doctors* (6212) leading the older stories. A skip-full of missing Hartnell tales garnered the least votes, with *The Savages* bringing up the rear on 2740. Your average voter is 33, has been a fan since 1982 and read *DWM* for 19 years. That means our demographics skew older and further back than any of the season polls since 2005... which does have an impact.

So, which Doctor has the most stories – five of 'em – in the Top 10? What recent episode just misses a place in that coveted list after coming *fourth* in the *DWM* poll in its year of broadcast?

What do *The Ribos Operation* and *Frontios* have in common, and which Fourth Doctor story leaps into the upper reaches of the chart after barely making the Top 25 last time? And, finally, which brilliant tale prevails in an exceptionally tight race between favourites old and new to take the title of 'The Best *Doctor Who* Story Of All Time'? Read on for the last word on what we love – and don't love – about *Doctor Who*...





200

"I can't wait until there are 1000 Doctor Who stories..."

Numbers 200-101

Bringing up the rear as readers' 200th most favourite story is *The Twin Dilemma*, occupying the same last position as it did in the 1998 poll – indeed, 15% of respondents dismissed the Sixth Doctor's début with a snort and a '1'. Mestor would be miffed.

The rest of the bottom 10 is laden with famously unloved stories featuring Tetraps, Tekker and Toba, all failing to reach the 50% threshold. *Fear Her*, languishing at No 192, is one of only four Russell

T Davies-era adventures to occupy the 151-200 positions, whereas fans of Season 24 will note with chagrin that *all* of its stories are consigned to the nether reaches of the chart.

Still, we celebrate these clunkers in their own way – and if there's one thing worse than being talked about, it's not being talked about at all. That's surely the fate of a slew of unremarkable stories in the bottom quarter of these 200 stories. Happily, the journey upwards to the halfway point reveals a growing number of delights which have been crowded out of the Top 100, as Sontarans, Cybermen and Slitheen jockey for position with dinosaurs and Salamanders.

200	The Twin Dilemma	▼ 38.44%	(1998: 43.68%)	150	The Lazarus Experiment	▼ 61.82%	(2007: 67.93%)
199	Timelash	▼ 42.37%	(1998: 45.26%)	149	The Leisure Hive	▼ 61.91%	(1998: 68.01%)
198	Time and the Rani	▼ 42.47%	(1998: 46.86%)	148	The Mark of the Rani	▼ 62.24%	(1998: 62.47%)
197	Underworld	▼ 43.54%	(1998: 47.27%)	147	The Sun Makers	▼ 62.27%	(1998: 65.55%)
196	Time-Flight	▼ 43.77%	(1998: 46.16%)	146	Battlefield	▼ 62.80%	(1998: 65.24%)
195	The Space Pirates	▲ 44.51%	(1998: 44.08%)	145	The Highlanders	▼ 62.90%	(1998: 65.44%)
194	The Underwater Menace	▲ 47.44%	(1998: 45.48%)	144	The Reign of Terror	▼ 63.37%	(1998: 64.29%)
193	Paradise Towers	▼ 47.96%	(1998: 49.55%)	143	New Earth	▼ 63.39%	(2006: 64.34%)
192	Fear Her	▼ 48.90%	(2006: 60.96%)	142	The Trial of a Time Lord	▲ 63.40%	(1998: 62.18%)
191	The Dominators	▼ 49.99%	(1998: 52.57%)	141	Boom Town	▼ 63.41%	(2005: 67.56%)
190	The Space Museum	▼ 50.42%	(1998: 52.63%)	140	The Doctor's Daughter	▼ 63.60%	(2008: 69.70%)
189	The Horns of Nimon	▼ 51.53%	(1998: 52.42%)	139	The Enemy of the World	▲ 63.66%	(1998: 62.27%)
188	Meglos	▼ 52.11%	(1998: 56.68%)	138	The Idiot's Lantern	▼ 63.84%	(2006: 68.47%)
187	The Time Monster	▼ 52.55%	(1998: 55.28%)	137	The Macra Terror	▼ 64.24%	(1998: 64.45%)
186	Dragonfire	▼ 52.86%	(1998: 58.49%)	136	42	▼ 64.29%	(2007: 69.28%)
185	Warriors of the Deep	▼ 53.37%	(1998: 54.37%)	135	Doctor Who (the 1996 TV Movie)	▼ 64.36%	(1998: 66.97%)
184	The Creature from the Pit	▼ 53.86%	(1998: 57.62%)	134	Planet of Fire	▼ 64.37%	(1998: 68.08%)
183	The Sensorites	▼ 54.06%	(1998: 57.45%)	133	Mission to the Unknown	▲ 64.54%	(1998: 60.78%)
182	The Mutants	▼ 54.31%	(1998: 55.43%)	132	Aliens of London/World War Three	▼ 64.67%	(2005: 68.96%)
181	The King's Demons	▼ 54.34%	(1998: 56.26%)	131	Invasion of the Dinosaurs	▲ 65.32%	(1998: 60.34%)
180	Delta and the Bannermen	▲ 54.46%	(1998: 50.78%)	130	Revenge of the Cybermen	▲ 65.42%	(1998: 62.19%)
179	The Monster of Peladon	▼ 54.69%	(1998: 57.36%)	129	The Claws of Axos	▲ 65.61%	(1998: 61.66%)
178	The Web Planet	▼ 54.69%	(1998: 55.41%)	128	Death to the Daleks	▲ 65.91%	(1998: 61.97%)
177	Arc of Infinity	▼ 54.92%	(1998: 60.83%)	127	The Rescue	▲ 66.07%	(1998: 57.39%)
176	Silver Nemesis	▼ 55.26%	(1998: 61.37%)	126	The Myth Makers	▼ 66.09%	(1998: 58.30%)
175	The Gunfighters	▲ 55.28%	(1998: 49.97%)	125	The Two Doctors	▼ 66.29%	(1998: 73.11%)
174	The Power of Kroll	▲ 55.40%	(1998: 54.47%)	124	Vengeance on Varos	▼ 66.57%	(1998: 69.51%)
173	Four to Doomsday	▼ 55.47%	(1998: 56.67%)	123	The Android Invasion	▼ 66.75%	(1998: 67.03%)
172	Galaxy 4	▼ 55.51%	(1998: 58.16%)	122	The Faceless Ones	▼ 67.00%	(1998: 68.02%)
171	Colony in Space	▼ 56.42%	(1998: 58.38%)	121	Destiny of the Daleks	▲ 67.19%	(1998: 64.81%)
170	The Happiness Patrol	▼ 56.66%	(1998: 60.88%)	120	Snakedance	▲ 67.65%	(1998: 67.22%)
169	Terminus	▼ 56.67%	(1998: 57.68%)	119	The Greatest Show in the Galaxy	▲ 67.73%	(1998: 67.28%)
168	The Armageddon Factor	▼ 56.94%	(1998: 61.98%)	118	Planet of the Daleks	▲ 67.89%	(1998: 65.01%)
167	Nightmare of Eden	▼ 57.03%	(1998: 57.08%)	117	Black Orchid	▼ 67.94%	(1998: 70.98%)
166	The Krotons	▲ 57.19%	(1998: 55.47%)	116	The Face of Evil	▲ 67.98%	(1998: 67.52%)
165	The Long Game	▼ 58.05%	(2005: 61.10%)	115	The Runaway Bride	▼ 68.08%	(2007: 68.10%)
164	The Invisible Enemy	▼ 58.10%	(1998: 58.60%)	114	Voyage of the Damned	▼ 68.48%	(2008: 71.43%)
163	Planet of Giants	▼ 58.17%	(1998: 58.84%)	113	Frontier in Space	▼ 68.60%	(1998: 70.95%)
162	The Savages	▲ 58.25%	(1998: 56.92%)	112	The Moonbase	▼ 68.79%	(1998: 68.97%)
161	Attack of the Cybermen	▼ 58.48%	(1998: 66.35%)	111	The Seeds of Death	▲ 69.08%	(1998: 65.73%)
160	The Keys of Marinus	▼ 59.66%	(1998: 63.57%)	110	The Awakening	▲ 69.17%	(1998: 66.64%)
159	The Smugglers	▼ 60.06%	(1998: 60.15%)	109	The Pirate Planet	▲ 69.41%	(1998: 68.27%)
158	Inside the Spaceship	▼ 60.15%	(1998: 61.42%)	108	The War Machines	▼ 69.56%	(1998: 72.12%)
157	The Chase	▲ 60.17%	(1998: 59.87%)	107	The Next Doctor	69.56%	(N/A)
156	The Wheel in Space	▼ 60.65%	(1998: 63.77%)	106	Robot	▲ 69.61%	(1998: 67.06%)
155	The Invasion of Time	▼ 60.73%	(1998: 65.14%)	105	The Ribos Operation	▲ 69.65%	(1998: 66.67%)
154	The Ark	▲ 60.80%	(1998: 60.29%)	104	Frontios	▼ 69.65%	(1998: 70.99%)
153	Love & Monsters	▼ 61.21%	(2006: 61.35%)	103	The Sontaran Experiment	▼ 69.73%	(1998: 69.92%)
152	Daleks in Manhattan/Evolution of the Daleks	▼ 61.43%	(2007: 67.74%)	102	Mawdryn Undead	▲ 69.77%	(1998: 68.77%)
151	The Celestial Toymaker	▼ 61.48%	(1998: 70.61%)	101	Full Circle	▼ 69.86%	(1998: 72.49%)



100

The Crusade:
officially average.



78

The Ice Warriors:
their debut is still
their best, you say.



74

Gridlock: the highest rated story
of the 'Year Five Billion' trilogy.



67

The Stones of Blood: still your
favourite segment of the Key to Time.



57

The Aztecs: the highest rated
'pure' historical adventure.

Numbers 100-51

Moving into the top half of the poll, the No 100 makes an ideal benchmark, as every story with a score of 70% or more sits above it. A heady brew of Doctors, companions and enemies await us in positions 100-51, with settings ranging from Pompeii to Peladon, prehistoric times to the Year Five Billion. These well-crafted and well-loved stories are the bread and butter of *Doctor Who*.

A quick scan of the list reveals five First Doctor 'pure' historical adventures (and one not-so-pure example, *The Time Meddler*). *The Aztecs*, at No 57, is the highest-placed. Meanwhile, Season Seven's unique achievement in having all of its stories inside the Top 100 is thanks to *The Ambassadors of Death*'s position at No 90. Just above it sits another Third Doctor tale, *Planet of the Spiders* – one of a trio of regeneration stories including *The Tenth Planet* (No 55) and *Logopolis* (No 53) in this section. Further up the chart, we'll find two or three rather more popular examples.

The Key to Time season pegs its two highest placings with *The Stones of Blood* (No 67) and *The Androids of Tara* (No 95), in a striking example of how fan opinion can change over time. In 1979, the *Doctor Who* Appreciation Society conducted a poll of Season 16, in which *The Stones of Blood* prevailed – but *The Androids of Tara* came last. Unless the Taran Wood Beast paid its mates to vote, that's quite a shift in taste.

Other examples litter this Mighty 200 – *Resurrection of the Daleks* (No 93) topped the 1984 *DWM* poll of Season 21, ahead of the fabled *The*

Caves of Androzani, while *Kinda* (No 69 here) came last in the Season 19 poll. It was behind *Time-Flight*, a story which these days has about as much appeal as waking up sandwiched between Kalid and Professor Hayter.

Speaking of changes over time brings us to *Doctor Who*'s return in 2005. *Rose* cruises at No 63, slightly improving its score from the *DWM* survey that year – but it's one of only two twenty-first-century episodes to do. (The other is *The Girl in the Fireplace*, which leaps by more than three percent and runs ahead of every other story of its year.) Examples of episodes from the last four years popping up in a different order from the annual *DWM* polls include *The Unicorn and the Wasp* (No 83), here slipping behind *The Fires of Pompeii* and *Planet of the Ood*, and *Tooth and Claw* (No 52), which moves ahead of *Rise of the Cybermen/The Age of Steel*.

Passing through a charged vacuum embolism, we note two of the three stories in the E-Space trilogy occupying Nos 81 and 87 (with the third, *Full Circle*, just missing the Top 100). Elsewhere *Enlightenment* is, at No 72, the highest-rated of the 1983 Black Guardian trilogy.

Also cast your eye over *Image of the Fendahl* and *Gridlock* – the highest of five instances where two stories achieve the same score. Thanks be to ties, as a Tigellian might say.



63



93

100	<i>The Crusade</i>	▼ 70.06%	(1998: 70.28%)
99	<i>Planet of the Dead</i>	70.46%	(N/A)
98	<i>Partners in Crime</i>	▼ 70.72%	(2008: 72.17%)
97	<i>The Romans</i>	▲ 70.73%	(1998: 62.08%)
96	<i>The Hand of Fear</i>	▲ 70.86%	(1998: 70.44%)
95	<i>The Androids of Tara</i>	▲ 70.89%	(1998: 67.79%)
94	<i>The End of the World</i>	▼ 70.98%	(2005: 73.68%)
93	<i>Resurrection of the Daleks</i>	▼ 71.18%	(1998: 73.41%)
92	<i>The Mind of Evil</i>	▲ 71.34%	(1998: 70.53%)
91	<i>The Sontaran Stratagem/The Poison Sky</i>	▼ 71.44%	(2008: 76.28%)
90	<i>The Ambassadors of Death</i>	▲ 71.64%	(1998: 69.33%)
89	<i>Planet of the Spiders</i>	▲ 71.65%	(1998: 70.31%)
88	<i>Castrovalva</i>	▼ 71.73%	(1998: 73.39%)
87	<i>State of Decay</i>	▼ 71.79%	(1998: 73.86%)
86	<i>The Massacre of St Bartholomew's Eve</i>	▲ 71.79%	(1998: 65.71%)
85	<i>The Masque of Mandragora</i>	▼ 71.86%	(1998: 74.23%)
84	<i>Planet of Evil</i>	▲ 71.95%	(1998: 69.73%)
83	<i>The Unicorn and the Wasp</i>	▼ 71.97%	(2008: 77.95%)
82	<i>The Curse of Peladon</i>	▲ 72.02%	(1998: 70.52%)
81	<i>Warriors' Gate</i>	▼ 72.10%	(1998: 74.27%)
80	<i>Survival</i>	▲ 72.47%	(1998: 72.24%)
79	<i>Planet of the Ood</i>	▼ 72.48%	(2008: 75.24%)
78	<i>The Ice Warriors</i>	▼ 72.50%	(1998: 77.95%)
77	<i>The Visitation</i>	▼ 72.70%	(1998: 73.56%)
76	<i>Ghost Light</i>	▼ 72.78%	(1998: 75.27%)

75	<i>The Time Meddler</i>	▲ 72.81%	(1998: 65.15%)
74	<i>Gridlock</i>	▼ 72.84%	(2007: 75.13%)
73	<i>Image of the Fendahl</i>	▲ 72.84%	(1998: 71.19%)
72	<i>Enlightenment</i>	▲ 73.22%	(1998: 71.16%)
71	<i>Day of the Daleks</i>	▲ 73.41%	(1998: 67.77%)
70	<i>The Keeper of Traken</i>	▼ 73.59%	(1998: 76.18%)
69	<i>Kinda</i>	▲ 73.61%	(1998: 73.51%)
68	<i>Rise of the Cybermen/The Age of Steel</i>	▼ 73.68%	(2006: 81.31%)
67	<i>The Stones of Blood</i>	▲ 73.96%	(1998: 73.07%)
66	<i>Smith and Jones</i>	▼ 74.00%	(2007: 75.98%)
65	<i>Marco Polo</i>	▲ 74.01%	(1998: 71.45%)
64	<i>The Shakespeare Code</i>	▼ 74.05%	(2007: 76.88%)
63	<i>Rose</i>	▲ 74.17%	(2005: 73.27%)
62	<i>Carnival of Monsters</i>	▲ 74.20%	(1998: 71.04%)
61	<i>100,000 BC</i>	▲ 74.64%	(1998: 69.19%)
60	<i>The Mind Robber</i>	▲ 74.79%	(1998: 72.22%)
59	<i>The Abominable Snowmen</i>	▼ 74.88%	(1998: 77.79%)
58	<i>The Three Doctors</i>	▼ 75.15%	(1998: 76.08%)
57	<i>The Aztecs</i>	▲ 75.39%	(1998: 74.86%)
56	<i>The Fires of Pompeii</i>	▼ 75.50%	(2008: 76.47%)
55	<i>The Tenth Planet</i>	▼ 75.92%	(1998: 78.43%)
54	<i>The Unquiet Dead</i>	▼ 76.36%	(2005: 81.58%)
53	<i>Logopolis</i>	▼ 76.42%	(1998: 80.12%)
52	<i>Tooth and Claw</i>	▼ 76.74%	(2006: 78.70%)
51	<i>Terror of the Autons</i>	▲ 77.00%	(1998: 75.89%)

Average score by Doctor



Chris Eccleston: on average, he has the best-loved stories!

1	Christopher Eccleston (Ninth Doctor)	74.4%
2	David Tennant (Tenth Doctor)	73.6%
3	Tom Baker (Fourth Doctor)	70.7%
4	Jon Pertwee (Third Doctor)	70.6%
5	Patrick Troughton (Second Doctor)	69.3%
6	Peter Davison (Fifth Doctor)	67.3%
7	William Hartnell (First Doctor)	65.6%
8	Paul McGann (Eighth Doctor)	64.4%
9	Sylvester McCoy (Seventh Doctor)	62.7%
10	Colin Baker (Sixth Doctor)	59.5%

The average scores of each Doctor's stories fall within a respectable spread of about 15%. The value of a short, well-regarded tenure is clear for Christopher Eccleston at one end, while a short, less celebrated tenure does Colin Baker few favours at the other.

Outgoing Doctor David Tennant's episodes propel him ahead of Tom Baker and Jon Pertwee, who each receive a slight bump up from their average in the 1998 DWM poll. The first two Doctors also enjoy small improvements, and the Fifth looks fairly steady – but alas, Doctors Six thru Eight experience a drop of 2-3%.

The big question is, how will these scores tally with the results of the Favourite Doctor poll? All will be revealed next issue...

Average score by series

1	Thirteenth (1975/76)	79.27%
2	Fourteenth (1976/77)	78.76%
3	Seventh (1970)	78.16%
4	Thirtieth (2008)	75.73%
5	Twelfth (1974/75)	75.70%
6	Twenty-Ninth (2007)	74.67%
7	Twenty-Seventh (2005)	74.43%
8	Fifth (1967/68)	73.92%
9	Tenth (1972/73)	73.19%
10	Twenty-Sixth (1989)	72.54%
11	Twenty-Eighth (2006)	71.82%
12	Eighth (1971)	70.32%
13	Eighteenth (1980/81)	68.25%
14	Fourth (1966/67)	68.18%
15	First (1963/64)	67.72%
16	Eleventh (1973/74)	67.10%
17	Nineteenth (1982)	66.97%
18	Sixteenth (1978/79)	66.04%
19	Twenty-Fifth (1988)	65.97%
20	Ninth (1972)	65.90%
21	Sixth (1968/69)	65.68%
22	Twenty-First (1984)	65.40%
23	Second (1964/65)	64.70%
24	Third (1965/66)	64.27%
25	Seventeenth (1979/80)	63.56%
26	Twenty-Third (1986)	63.40%
27	Fifteenth (1977/78)	63.29%
28	Twentieth (1983)	62.76%
29	Twenty-Second (1985)	62.42%
30	Twenty-Fourth (1987)	49.44%

The average score for each season demonstrates the broad popularity of two eras of Doctor Who. Tom Baker's first three years – a fruitful partnership between producer Philip Hinchcliffe and script editor Robert Holmes – all sit in the Top Five, with Seasons 13 and 14 each buoyed by a trio of stories in the Top 20. Three Russell T Davies series also loom high in the top third of the chart. Well-regarded Pertwee, Troughton and McCoy years round out the Top 10.

At the other end of the scale, the Seventh Doctor's opening run is taken to the cleaners, clocking an average a full 13% below any other season. The 1980s don't fare well, with four of the decade's nine seasons occupying the bottom five slots. They're kept company by producer Graham Williams' first and third years (15 and 17) and William Hartnell's second and third seasons – an improvement for the latter pair, which came second-last and fourth-last in 1998. Which goes to show, where there's a Rill there's a way.

Other changes from DWM's last series-wide survey include Season 13 moving into poll position and improvements for nearly all of Pertwee's runs – particularly his last – if we discount the addition of the four most recent series. Davison's third and McCoy's second seasons suffer steep falls. But it's Season 22 which is punished the most, tumbling all the way from just under the halfway point in 1998 to second-last here.

The Trial of a Time Lord

Breaking up Season 23 into its four distinct segments, we spy a definite trend – it got better as it went along. But congratulations must be delayed, as the Vervoids might say, for none of the segments would place above No 133 on the main chart. The average of the four individual scores is 60.83%, as opposed to the 63.40% the story as a whole received. Does that mean it's greater than the sum of its parts? Younger fans think so – they preferred to vote for *The Trial of a Time Lord* as a whole, and gave it an overall mark of 77.42%, making it their favourite Sixth Doctor adventure.

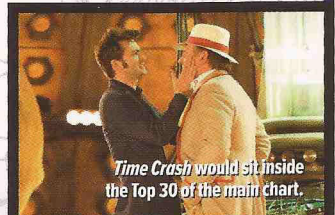


The Trial of a Time Lord: liked more as a 14-part story?

The Trial of a Time Lord Parts Thirteen-Fourteen	64.54%	(1998: 67.18%)
The Trial of a Time Lord Parts Nine-Twelve	61.37%	(1998: 63.36%)
The Trial of a Time Lord Parts Five-Eight	59.58%	(1998: 58.41%)
The Trial of a Time Lord Parts One-Four	57.84%	(1998: 59.76%)

Other worlds & spin-offs

As in the wider Mighty 200, Steven Moffat's work rises to the top and the 80s and 90s sink to the bottom among these movies, extras, add-ons and spin-offs. The Fifth Doctor's return during *Children in Need 2007* is the runaway favourite, netting a score that would place it at a startling No 26 on the main chart. Unfortunately, its 1993 *Children in Need* ancestor is picked in time on 36.24% – the lowest score earned across the entire poll – with Jimmy Savile's Sontaran fix looking a bit broken just above it. Everything else settles comfortably into the 50s and 60s, with other productions for charity appeals and the second 1960s Dalek film finding favour. Fans under 18 also particularly enjoyed the animated adventure *The Infinite Quest*.



Time Crash would sit inside the Top 30 of the main chart.



The 1960s Peter Cushing movies are not as popular as the original stories.



1981's *K9 and Company* would sit near the foot of the main chart.

Time Crash	82.52%
Children in Need (2005)	69.69%
Daleks' Invasion Earth – 2150AD	68.37%
The Curse of Fatal Death	68.29%
Shada	66.80%
Music of the Spheres	65.23%
Dr Who and the Daleks	62.91%
The Infinite Quest	61.76%
Attack of the Graske	60.10%
Scream of the Shalka	57.27%
K9 and Company: A Girl's Best Friend	51.55%
A Fix With Sontarans	36.92%
Dimensions in Time	36.24%

Numbers 50-21

47

The Time Warrior: the highest entry on the chart for the Spintarans.

46

Revelation of the Daleks: the Sixth Doctor's best performer.

42

The Daleks' Master Plan: the highest position for a Christmas Day episode!

37

The Mutants: the First Doctor's top story.

32

Inferno: the highest entry for the Third Doctor.

21

The Power of the Daleks: the best-performing 'new Doctor' story.

Arriving at the 50-21 section of the Mighty 200, we really begin to sort the Mutts from the Monoids. Each of the 30 stories contained here is a perfectly-formed example of the series we love, and each is celebrated by a sizeable following. Encompassing Karn and Krop Tor, the Middle Ages and the end of the universe, the breadth and carefree imagination of *Doctor Who* are found in this clutch of epic and iconic adventures. The company's enough to make a Giant Maggot (No 39) hiss with delight.

Three Doctors clock their highest entries in this section of the poll. The Third dashes in with a "Hail!" at No 32; the First fusses over the food machine at No 37; while the Sixth dons a blue cape and finally gets a look-in at No 46. (His next highest entry is way down at No 124.) Persistent thorns in the Doctor's side such as the Autons (No 36), Silurians (No 45) and Sontarans (No 47) also claim their best results on the chart – and what's more, it's with their first stories. *Spearhead from Space* can claim another first, of course – the début of the Third Doctor. It sits between the Second and Tenth Doctors' arrivals (at Nos 21 and 48) and the first appearance of the Time Lords in *The War Games* (No 29).

Staying with the theme of firsts, check out *The Web of Fear* at No 23. It's one of just two cases where a returning monster's encore adventure proves more popular than the original – the other being the Macra, which climb 63 places between their first story (*The Macra Terror*, No 137) and their return 40 years later (*Gridlock*, No 74). The claustrophobic tale of Yeti in the London Underground is: a) 36 places above *The Abominable Snowmen*; and b) evidence that if you do find a Yeti on your loo in Tooting Bec, it used the Northern line to get there.

The 1983 anniversary Special *The Five Doctors* settles at No 38, amid a

small army of Dalek stories which include most of the First Doctor's epic encounters with them. And sat at No 25 is the most 'consistent' story across all age groups and demographics, *The Tomb of the Cybermen*. It barely budes, no matter which way the numbers are carved up.

Surveying our Top 50 so far, and with a clearer idea of what's to come, we can nominate some of *Doctor Who*'s leading creative lights.

On the writing side, Steven Moffat is arguably the most popular writer ever to have worked on the series – the lowest-placed of his four scripts is *Silence in the Library/Forest of the Dead* at No 24. He counts among his peers Robert Holmes and Russell T Davies (with five stories apiece in the Top 30), Robert

Banks Stewart, Paul Cornell, David Whitaker and Terry Nation. Pity husband-and-wife team Pip and Jane Baker, who'll have cause for a brown study when they spy all of their contributions relegated to the bottom third of the poll. These are joined by two of Johnny Byrne's three stories and three of Terence Dudley's four contributions as writer or director.

The series' directing powerhouses are Graeme Harper (five stories in the Top 30), David Maloney (four in the Top 30) and Douglas Camfield (three in the Top 30, plus two just outside it), with 2005 director Joe Ahearne also putting in a good showing. However, you wouldn't want to be Norman Stewart, with just *Underworld* (No 197) and *The Power of Kroll* (No 174) to his name, or Chris Clough, who sees four of the six stories he helmed in the bottom 35.

Finally, a small tip of the hat to *Last of the Time Lords* for breaking an 11-year-old curse. In 1998, the poll compilers noted that having the word 'time' in the title was a one-way

ticket to the bottom half of the chart – but sitting proudly at No 27, the 2007 finale avoids that fate. It was

also noted that having a title constructed as '[The] something of [the] something' was a prerequisite for inclusion in the Top 10. That's no longer the case, as we're about to see...



50	The Sea Devils	▲ 77.22%	(1998: 74.94%)
49	Father's Day	▼ 77.53%	(2005: 82.05%)
48	The Christmas Invasion	▼ 77.68%	(2006: 84.06%)
47	The Time Warrior	▲ 77.94%	(1998: 72.46%)
46	Revelation of the Daleks	▲ 78.59%	(1998: 75.95%)
45	Doctor Who and the Silurians	▼ 78.70%	(1998: 79.33%)
44	The Dalek Invasion of Earth	▲ 79.21%	(1998: 75.03%)
43	Midnight	▼ 79.27%	(2008: 80.09%)
42	The Daleks' Master Plan	▲ 79.45%	(1998: 74.22%)
41	Fury from the Deep	▲ 79.65%	(1998: 78.11%)
40	The Brain of Morbius	▲ 80.08%	(1998: 75.04%)
39	The Green Death	▲ 80.13%	(1998: 75.67%)
38	The Five Doctors	▲ 80.27%	(1998: 79.38%)
37	The Mutants (aka The Daleks)	▲ 80.51%	(1998: 79.71%)
36	Spearhead from Space	▼ 80.56%	(1998: 80.92%)

35	The Impossible Planet/The Satan Pit	▼ 80.57%	(2006: 85.61%)
34	The Dæmons	▲ 81.26%	(1998: 78.17%)
33	School Reunion	▼ 81.45%	(2006: 83.75%)
32	Inferno	▲ 81.76%	(1998: 80.96%)
31	The Invasion	▲ 82.02%	(1998: 80.30%)
30	The Curse of Fenric	▼ 82.09%	(1998: 82.75%)
29	The War Games	▲ 82.18%	(1998: 76.31%)
28	The Ark in Space	▲ 82.22%	(1998: 80.04%)
27	Utopia/Sound of Drums/Last of the Time Lords	▼ 82.23%	(2007: 84.97%)
26	Horror of Fang Rock	▲ 82.28%	(1998: 80.00%)
25	The Tomb of the Cybermen	▼ 82.79%	(1998: 84.26%)
24	Silence in the Library/Forest of the Dead	▼ 83.12%	(2008: 85.68%)
23	The Web of Fear	▼ 83.36%	(1998: 84.00%)
22	Army of Ghosts/Doomsday	▼ 83.38%	(2006: 91.36%)
21	The Power of the Daleks	▲ 83.57%	(1998: 80.21%)

20 The Deadly Assassin

▲ 83.58% (1998: 83.18%)

Beginning our Top 20 is *The Deadly Assassin*; Robert Holmes' heretical re-imagining of the Doctor's home planet as a panopticon of bumbling bureaucrats and cloistered academics. It's a wildly experimental and unorthodox story – the first to take place entirely on Gallifrey, the first companion-lite adventure, reinventing the Master as a psychopathic cadaver with a face resembling an overcooked English breakfast, and taking up an entire episode with a virtual-reality grudge match. But its most

radical innovation is how it invites the viewer to doubt the Doctor's character; at the end of Part One, he appears to be the titular assassin; we learn he's not so much an exile from a race of Olympian Gods as a drop-out from a gerontocracy rife with corruption and decay. With the plotting of a political thriller and the drama of a revenge tragedy, it's as close as *Doctor Who* ever got to *I, Claudius* (recording next door). Adult, subversive, and uncompromisingly violent, *The Deadly Assassin* shows that there's a lot more to *Doctor Who* than alien invasions and mad scientists.



19 Earthshock

▲ 83.59% (1998: 80.26%)

After two years of brightly-lit, sedate, lyrical and contemplative science-fiction stories, along came *Earthshock* to give the fans what they had been craving – wholesale slaughter! At last there was a *Doctor Who* story that could hold its own against *Star Wars* and *Alien*! A story designed to put the viewers on their edge of their seats or behind their sofas. A story with proper, pitch-dark caves, dripping with atmosphere and the sound of atmospheric dripping. A story with equally pitch-dark spaceship corridors that *clanged* rather than creaked. At last, a

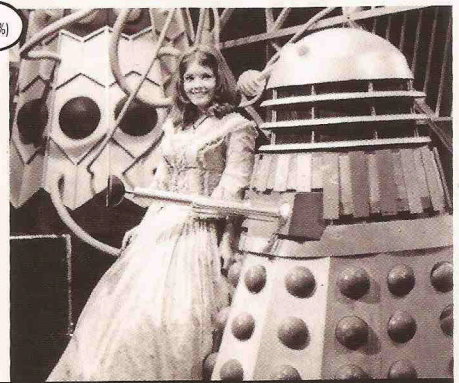
story with proper scary monsters; the Cybermen at their most impassive, ripping their way out of metal containers as though they were made of cardboard (special effects secret: they were). And, with the end of Part One revelation and the end of Part Four annihilation, a story with proper, whiplash-inducing plot twists. It's a stop-at-nothing *piece de resistance* with the single goal of making *Doctor Who* exciting; all credit to Peter Davison, director Peter Grimwade, writer Eric Saward and – although nobody ever mentions it – an astonishingly good performance from Matthew Waterhouse.

18 The Evil of the Daleks

▼ 83.74% (1998: 84.22%)

If he most popular Patrick Troughton story, most popular story of the 1960s, and the only black-and-white (and unfortunately largely missing) story to make the Top 20. It's a strangely melancholic, haunting and magical story which shifts from the coffee bars of swinging Sixties London to a country mansion in the 1860s and then, via some alchemical Victorian time-travel, to the Daleks' home world of Skaro for the ultimate apocalyptic finale. The story is best remembered for its epic scale, as the Daleks plan to conquer not just the Earth but to

spread their evil throughout the entirety of human history; for its focus on the dark side of the Doctor's nature – whom we learn has become 'more than human' as a result of his time travels, and who is forced to subject his friend Jamie to a series of life-threatening experiments in order to record his thought patterns; for the bizarre, unsettling spectacle of child-like Daleks imprinted with the 'human factor' playing 'trains'; and for the introduction of the booming-voiced Dalek Emperor, who would survive to proclaim loudly another day, a mere 38 years later, in 2005's *The Parting of the Ways*.



17 Terror of the Zygons

▲ 83.79% (1998: 78.89%)

Terror of the Zygons proves to be the most popular story featuring the old UNIT team, and so is the highest story to feature Brigadier Lethbridge-Stewart. It also features one of the series' less successful special effects (the eye-rolling Skarasen) but this one shortcoming is more than outweighed by the slick, filmic direction, the eerie atmosphere – Lillias Walker's chilling performance as Sister Walker giving children nightmares for weeks – and, most of all, for some outstanding design work on the Zygons, the series' most convincingly-realised 'organic' monster,

courtesy of designer James Acheson, who would soon find himself collaborating with Terry Gilliam on *Time Bandits* and *Brazil*, winning Oscars for *The Last Emperor*, *Dangerous Liaisons* and *Restoration* and most recently designing the outfits for the *Spider-Man* movies. Add to the mix Tom Baker's most compelling 'alien' performance, deriding humanity's reliance on fossil fuels one moment, mesmerising Sarah Jane with his boggle eyes the next, mocking Broton's under-staffed attempt to take over the world the next again. It's comfort-food *Doctor Who*: doing what it does best *incredibly* well.

16 The Seeds of Doom

▲ 84.06% (1998: 81.57%)

No place higher than *Terror of the Zygons*, *The Seeds of Doom* sees the return of the team of writer Robert Banks-Stewart, incidental music composer Geoffrey Burgon and, in his final association with the show, the legendary director Douglas Camfield. Plus, working as Production Assistant, a legendary director yet to come: Graeme Harper. *The Seeds of Doom* is such a lavish production it almost doesn't feel like *Doctor Who* at all; this is a story with the Doctor as action-hero, felling gangsters with an uppercut to the jaw, lobbing

petrol bombs at lashing tendrils and crashing through a skylight to hold the villains at gunpoint. And what villains they are; John Challis as the sneering mercenary Scorby and Tony Beckley as the serenely smiling Harrison Chase, never happier than when he's adjusting his black leather gardening gloves or noodling on his synthesizer in his green cathedral. It's *Doctor Who* at its most uncompromisingly gruesome and yet, for some inexplicable reason, it still isn't available on DVD (with *Terror of the Zygons*, the only other unreleased story in the Top 20). Presumably they're saving the best for last.

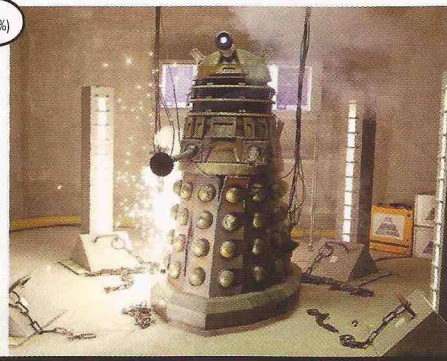


15 Dalek

▼ 84.10% (2005: 88.14%)

One of an incredible six Dalek stories in the Top 20, *Dalek* is the story that took the Daleks back to basics; it's about making the Daleks, for so long treated as a joke, feel like a genuine threat once more. This is the story where a single Dalek could destroy a whole city; where no-one gets out of a scene with the Dalek alive if it doesn't want them to. It's the story where a Dalek can't be injured, can't be sneaked-up on, can't be out-run; this Dalek is a terrifying resourceful and relentless killing machine. Brilliantly,

this story doesn't seek to rehabilitate the individual; if this was *Star Trek*, it would end with the Dalek discovering what it means to be human, but in *Dalek*, the Dalek would rather kill itself than discover what it means to be human. It's the greatest representation of single-minded evil there's ever been. It's all down to Nicholas Briggs' vocalisations, to Joe Ahearne's inspired direction (all those close-ups of the Dalek's eye!), to Rob Shearman's perfectly-constructed script, and most of all to Christopher Eccleston's stunning, embittered performance in his scenes with the Dalek.



14 Remembrance of the Daleks

▼ 84.24% (1998: 84.86%)



One place higher than *Dalek*, *Remembrance of the Daleks* also memorably features a Dalek levitating up a flight of stairs. If only for that moment – if only for the show finally laying to rest all those dreary gags about Daleks not being able to climb stairs – it would be a fan favourite. But *Remembrance of the Daleks* is so much more; when it was shown in 1988, it hit the screens like a laser-bolt out from the blue. It was as if *Doctor Who*'s budget had increased ten-fold overnight – suddenly there were huge explosions and stunts,

and cool effects like soldiers turning into skeletons being hurled through mid-air; it was as if *Doctor Who* had finally got its mojo back. The story is cram-packed with plot, perfectly designed for a generation of viewers who could re-watch stories on video; it's self-assured and ambitious, no longer treating the show's past as a roll-call of continuity references but as a myth to be celebrated and reinvented. And, in the scene in the cafe, it features Sylvester McCoy's most touching performance, in this, his most popular story.

13 The Stolen Earth/Journey's End

▼ 84.62% (2008: 90.00%)

To describe *The Stolen Earth/Journey's End* as an emotional rollercoaster would be to do it a disservice. It's an entire emotional fairground. Watching it is like attending your best friend's funeral, your wedding day and celebrating Christmas all at once. It's like eating 20 boxes of chocolates and washing them down with champagne. A sprawling, terrifying, hilarious, jaw-dropping, punch-the-air celebration of four years of Russell T Davies' *Doctor Who*, it has it all; Rose and Martha, Captain Jack, Ianto and Gwen, Sarah Jane, Luke, Mr Smith and K9,

Mickey and Jackie, Dalek Caan (now sounding like Kenneth Williams on medication), Harriet Jones, Richard Dawkins, Bernard Cribbins as Wilf... and, at the centre of the whirlwind, David Tennant to the power of two, Catherine Tate saving the day with her temping skills, and Julian Bleach as Davros, stealing every scene (against some very stiff competition). The scene where he recognises Sarah Jane made my year. And, the cherry on the icing of the cake, that cliffhanger. Where, for a week in 2008, *Doctor Who* was the *only* thing anyone was talking about.



12 Turn Left

▼ 84.63% (2008: 88.06%)



In the Top 20, there are three occasions where you have that wonder of wonders, two great *Doctor Who* stories in succession; still to come are *The Robots of Death* and *The Talons of Weng-Chiang*, and *Human Nature/The Family of Blood* and *Blink*. And here we have *Turn Left* and *The Stolen Earth/Journey's End*. *Turn Left* could almost be regarded as the first part of a three-part epic ('the stars are going out' scene setting up *Journey's End*) but on its own, it's one place higher in fans' affections. It's not difficult to see why it's so admired; it's *Doctor Who*'s take

on the classic 'what-if' scenario from *It's a Wonderful Life*, as seen in *Buffy* (*The Gift*), *Smallville* (*Apocalypse*), even the second-to-last episode of *Dallas*. 'Doctor-lite' episodes have a marvellous way of showing what a scary place the Doctor's universe can be without his reassuring presence; *Turn Left* takes that one step further, by using the threats of previous episodes to drive humanity into a state ever-greater desperation and despair – this story is the darkest *Doctor Who* has ever got. But the main reason why this episode is so highly regarded can be summed up in two words: Catherine Tate.

11 The Girl in the Fireplace

▲ 85.05% (2006: 81.74%)

The only story from David Tennant's first year as the Doctor to make it into the Top 20, and the most popular of all the stories to be directed by Euros Lyn (so far), *The Girl in the Fireplace* is unique in that it's *Doctor Who* doing a love story (well, unique if you don't count *Human Nature*), which, if I may be unforgivably sexist for a second, means it's the first *Doctor Who* story for girls. Yes, there's plenty for the boys to get excited about; creepy clockwork robots, a computer-generated spaceship, a twisty-turny plot doing clever things with time travel, Sophia Myles'

heaving cleavage and jokes about the French, but at heart, this is a story about a Love That Could Never Be between a gutsy, accomplished, beautiful woman who gets to wear fabulous dresses and the dashing, handsome stranger who sweeps her off her feet on a white charger. You can almost picture the cover of the *Mills & Boon* novellisation! Which is no criticism; if *Doctor Who*'s going to tell a love story, it's going to tell the most lavish, the most romantic, most tear-jerking love story in all time and space.

No 20–11 commentary by JONATHAN MORRIS



Bad Wolf / The Parting of the Ways

▼ 85.14% (2005: 88.64%)

You have got to be kidding!" says the Doctor, summoned by Davinadroid to the *Big Brother* diary room on Channel 44,000 in the year 200,100 – a sentiment that sums up this 2005 finale perfectly.

Think big. Think bold. Think fantastic! But also think small-screen.

Bad/Parting (as I'm calling it to save space) is supremely confident writing, almost swaggering in its scope and ambition. I admire Russell T Davies' cheekiness in attempting a crossover with the major TV shows of the day. Dalek serials comfortably embraced popular culture (The Beatles, Test cricket, Hollywood, *Z Cars* almost) way back in 1965, so why not in 2005? But remember, at scripting stage, *Doctor Who* was far from being restored to greatness in the public eye. *Big Brother* was then huge and Channel 4 could easily have said "No, ta." Happily, they played ball – as did Anne Robinson, Trinny and Susannah – and the malice underlying such shows is elevated to a new and deadly level. Paul Oakenfold's pulse-racing music (the best thing about *BB*) fits perfectly.

Leaving aside my dismay that only one story pre-1975 has made it into the Top 20, I'm relieved DWM readers have had the taste to place at least one work by Davies in the hallowed Top 10. He thoroughly deserves this recognition, although it was a close-run contest with his other big hitters. But why is *Bad/Parting* his highest scorer?

For viewers at large it's inventive, gripping TV; for fans it delivers what they've longed for. At last, legions of Daleks at their most impressive ever... Gorgeous composites bringing to life the scale of the 1960s *TV Century 21* comic strips... The return of the Dalek Emperor giving chills that reach right back to 1967... The Doctor and his companions at their most potent and courageous... And, for the first time, *Doctor Who* has an exhilarating season finale. Mr Executive Producer, you're spoiling us!



The Ninth Doctor enjoyed one of the most popular regeneration stories of all, with *Bad Wolf/The Parting of the Ways*.

For fans, *The Parting of the Ways* delivers what they've longed for. At last, legions of Daleks, at their most impressive ever...

Yes, *Bad/Parting* offers a glut of treats and surprises. Of course, the biggest should be the regeneration. In the event, we all knew it was coming practically before Christopher Eccleston's brief era even started. But how would the Ninth Doctor go? Extermination? No. He'd die from kissing Rose: a life-saving lip-smacker that leads to his own demise. And he exits smiling. Flaking out on the floor becomes a thing of the past. This is regeneration erect – arms outstretched in crucifixion pose. A blaze of golden energy. A resurrection.

There are plenty of other bold strokes. Captain Jack enjoys his own extraordinary exit: he gets in first on the smooching, with Rose and the Doctor. It's a tender goodbye kiss but daring for teatime telly. He dies heroically then has his own resurrection. Rose also comes back from the dead. For a while, certainly, we wonder whether her disintegration by the Anne Droid is permanent.

John Barrowman and Billie Piper give outstanding performances, and Christopher Eccleston is on ballistic form. His Doctor barracks the Daleks, announcing he'll rescue Rose from their clutches, then does so by materialising the TARDIS around her. There's a first. Then he tricks Rose and sends her home, surrendering his TARDIS to save her. How

many other companions would he do that for? He's also recorded a farewell hologram that, delightfully and unexpectedly, turns to face her (and us).

Bad/Parting is full of these little touches to catch us off guard. We'd been teased by the lone survivor in *Dalek*, so who didn't thrill at the first sight of their control room here – empty, but with Brian Hodgson's instantly identifiable, 42-year-old sound effect throbbing in the background? Then the frisson as that familiar knobbly outline edges into a mottled reflection.

For me perhaps the most affecting surprise is the death of Lynda with a Y. Played by Jo Joyner (who's since let her hair down and endured misery in *Walford*), she's totally endearing. "Dead sweet," the Doctor calls her – more than a hint at her fate. The Daleks are cutting through a door to get at her, a task that always

allows bags of time for a rescue, but as she turns slowly, we see another group of Daleks elevating at the space portal behind her. The leader's lights flash four times. An unheard "Ex-ter-mi-nate!" The glass shatters and poor Lynda is a goner.

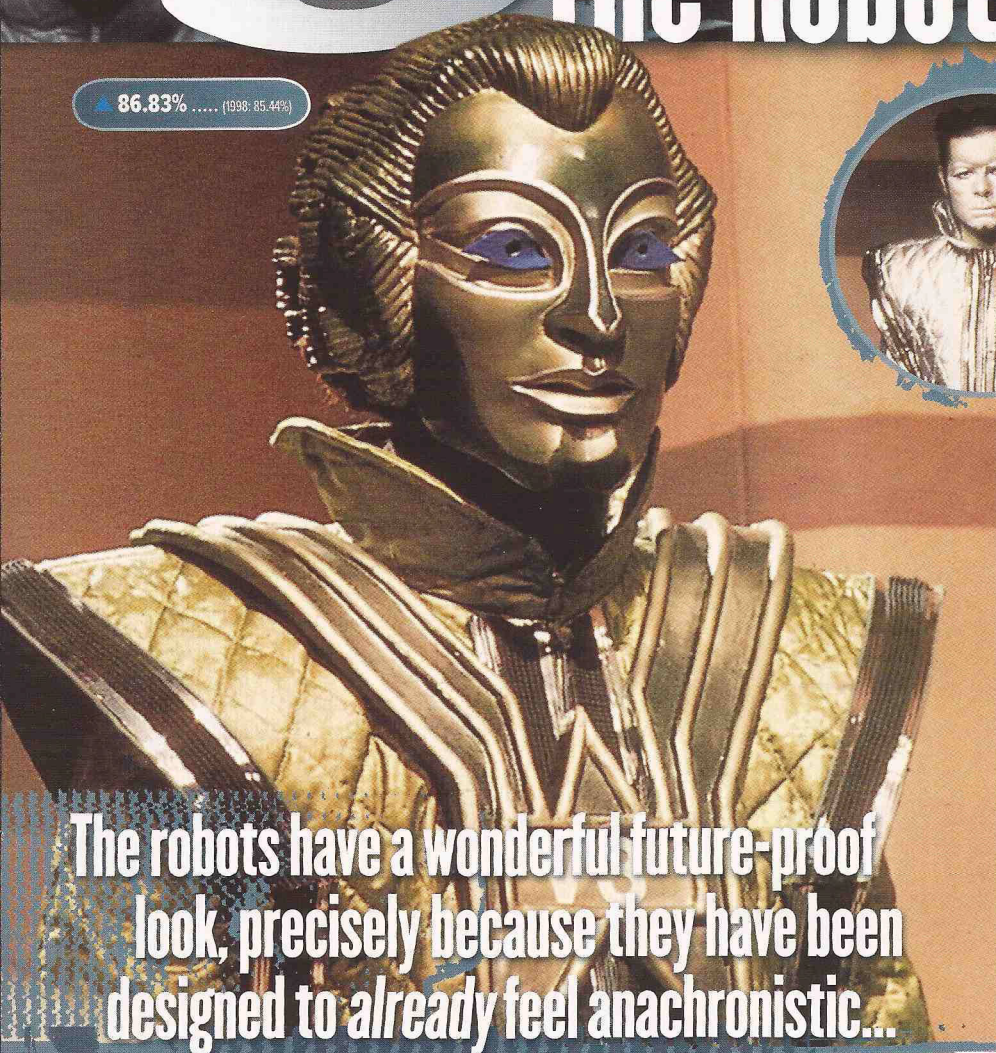
A small-ish moment but no expense is spared in its telling. Russell T Davies again flouts convention, confounds expectation. That's why *Bad/Parting* is a classic.

PATRICK MULKERN





86.83% (1998: 85.44%)



The robots have a wonderful future-proof look, precisely because they have been designed to *already* feel anachronistic...

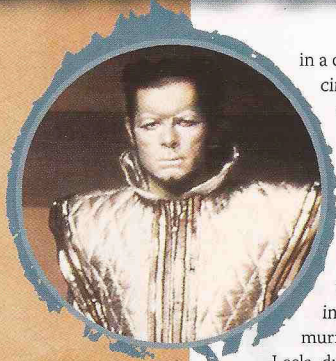
So your *Doctor Who* Year Zero is 2006? Sit back and enjoy a little history, as *The Robots of Death*'s titular automats demonstrate the Ood and Heavenly Hosts' glorious roots. Even when viewed today on any plasma screen you'd care to nominate, this 1977 tale of murder aboard a touring sandminer has nothing to fear.

Robots certainly moves at a speed comparable to its post-millennial descendants. Part One doesn't hang about – the Fourth Doctor and Leela quickly bound aboard and poor Chub soon regrets a career in meteorology as a helpful serving-robot administers a fatal throat massage. While it's all too familiar to see Doctor and companion incarcerated as murderous stowaways, Chris Boucher's crisp dialogue makes this all too easy to overlook. Can't hurt that it's partly zapping from the mouths of a strong ensemble cast, whose lesser acting talents are handily wiped out earlier on, leaving Russell Hunter (Uvanov), David Bailie (Dask), Brian Croucher (Borg), Pamela Salem (Toos) and David Collings (Poul) to make hay. Boucher's subsequent spin-off novel *Corpse Marker* and *Kaldor City* audio plays confirm the unusually interesting nature of these characters' back-stories and world.

In terms of visual effects, *The Robots of Death*'s reach rarely exceeds its grasp. No real need for a CGI makeover here. Even then, director Michael E Briant is unafraid to sell the sandminer's scale by

showing us the vehicle from outside, complete with a strip-window through which, impressively, we spy characters moving about. With the arguable exception of the sandminer crew's impractically ornate headwear, *Robots* boasts beautifully unified production design. Of course, those robots are the real killers, literally and visually. It's a wonderfully future-proof look, precisely because they have been designed to *already* feel anachronistic in their sci-fi environment. These truly are "creepy mechanical men", with their cold elegance, unblinking eyes and voices which manage to be calm, convivial *and* deeply sinister.

Briant deserves back-slaps for his undoubted contribution. He ably serves up the big slam-bang imagery, such as two robots strangling each other



in a corridor while silver co-ordinator SV7 cinematically raises his communicator device in the foreground; or a tremendous smash-cut to raving genius Taren Capel standing outside a locked door, face painted metallic to resemble the robots he values far above "human dross". Yet Briant also ensures that *Robots* is riddled with small moments which might have been unremarkable in other hands – for instance, that darkly murmured aside between the Doctor and Leela, during which the former only appears to us as a near-silhouetted profile.

If there were *Three Laws Of Robots*, one would be that Agatha Christie must be mentioned in any review. *Robots* clearly owes a fair deal to the late author and sometime Doctor's companion, in the sense that it combines murder, mystery and the odd herring rouge. Yet *Robots* is actually less in the *Ten Little Indians* tradition than, say, 1972's *The Curse of Peladon* – here, we immediately see the killers (robots), but don't know who is behind their red-eyed rage (Capel). Rather than a whodunnit, it's really a who-masterminded-it.

More than anything else, though, *Robots* is an examination of just how comfortably we can co-exist with the fruits of our own technology. Because this will most likely be an eternal concern, the story may never lose its power to scare. Its most blazing image is, after all, a red-eyed robot, out of control with a probe sticking out of its head, hands outstretched, chanting "Kill, kill, kill!" Boucher repeatedly jabs a finger into the unease we feel about AI impersonating human thought and behaviour, from that queasy opening anecdote about a robot accidentally pulling someone's arm out of its socket, to Poul's rampant robophobia, so convincingly acted by Collings.

There's a surprising, and admirable, amount of disturbing imagery, particularly in the third and fourth episodes: countless Laserson probes are plunged into heads (pity my 1977 teddy bear, which received a screwdriver to its woolly brain... and thank God Mary Whitehouse didn't learn of such crazed copycat madness) and a killer robot's hand drips with fleshy gore. Then there's that arresting robo-surgery scene: Capel, identity handily concealed by a Ku Klux Klan-esque outfit, removes a robot's face while its hands twitch anxiously. Still really quite unsettling today.

Yes, Christie-style plot mechanics may serve to keep this classic tale moving, and contemporary tales will draw upon certain audio/visual elements of its "walking dead men". Yet deep inside *Robots*' CPU of CPUs, it's all timeless and unbeatably clammy dread.

JASON ARNOPP

Louise Jameson Leela

Hello Louise! *The Robots of Death* is inside the all-time Top 10 of *Doctor Who* stories...

"Oh good! I think that was just my second story... *Robots* just worked. It's a good script, but I think it had brilliant casting – the cosmopolitan feel of the cast and the art deco design were the two layers that made that script really work. If you were to just read the script, you simply wouldn't envisage the

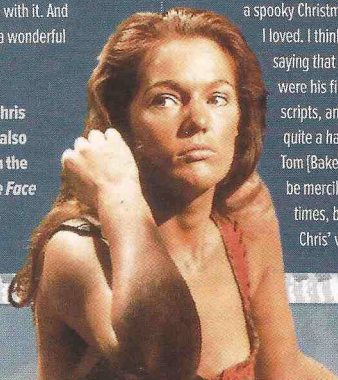
story as we ended up with it. And Russell Hunter gives a wonderful performance."

It was written by Chris Boucher, who had also introduced Leela in the previous story, *The Face of Evil*...

"I think Chris and

Robert [Holmes, script editor] were the writers who understood Leela the best. Chris also went on to write for me in *Bergerac*, he wrote a spooky Christmas Special which

I loved. I think I'm right in saying that his *Doctor Whos* were his first television scripts, and I think he had quite a hard time with Tom [Baker] who could be mercilessly critical at times, but I really liked Chris' work."



S City of Death

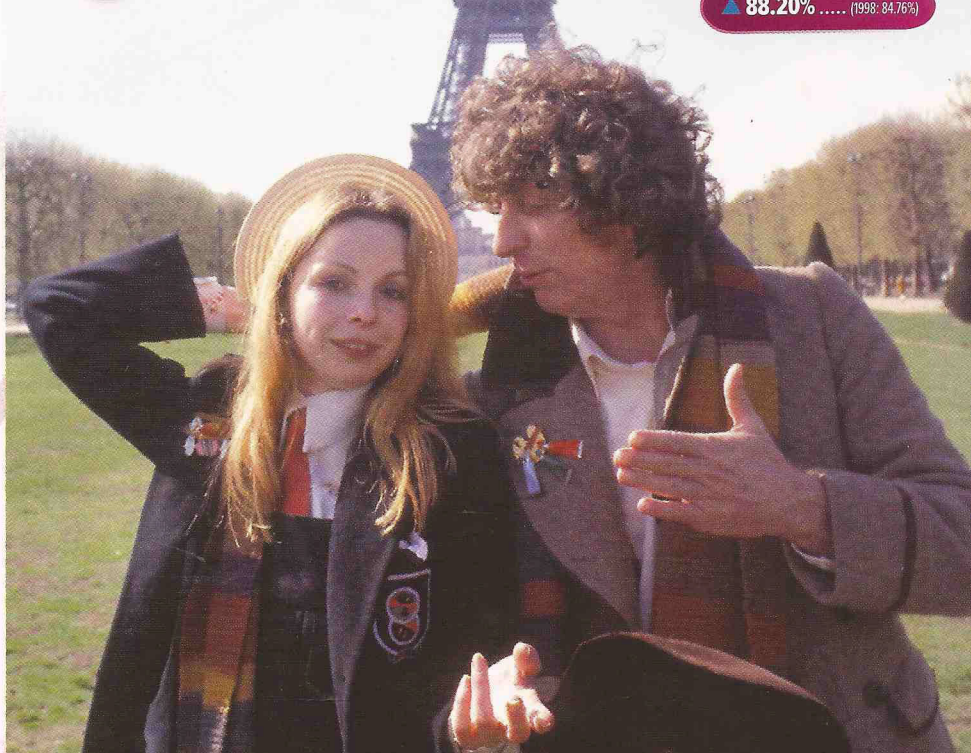
▲ 88.20% (1998: 84.76%)

It may come as a surprise to you, dear reader, that I've only watched *City of Death* six times, and the first two include the original transmission and its summer repeat. Even back in October 1979 it felt too perfect and precious. I worried about going back to it and noticing things, finding fault, ruining its place in my heart. Like searching for the first person you snogged on Facebook, because what if they turn out to be wrinkled, ugly and embarrassing? And if they are, what does that make you?

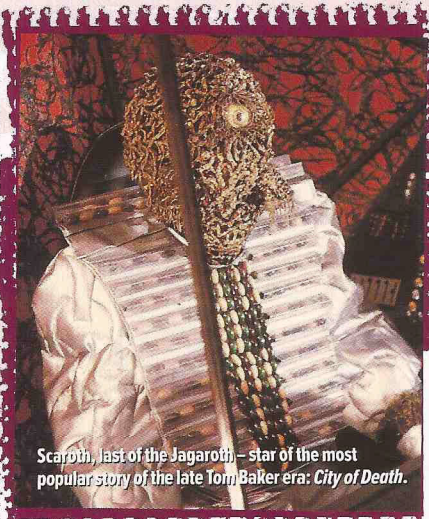
I needn't have worried. Yesterday I watched *City of Death* for the seventh time. It is as beautiful as Paris, as timeless as the Mona Lisa. And I did notice things, but they were things I'd forgotten or not understood before. Romana asking Duggan if he believes wood comes from trees; the Doctor's return to the Louvre in Part Three, where he terrifies the poor little old tour guide all over again; the taciturn café owner slapping Romana's note into the Doctor's hand.

So many things went wrong for Graham Williams as producer of *Doctor Who* – strikes, galloping inflation, drunken and divorce-stricken writers dropping the ball – that one day something had to go right. And not just right – incandescently, transcendently, wonderfully right.

The irony is that *City of Death* was born out of just another crisis. It should have been a disaster. But Graham and Douglas Adams locked themselves away for a weekend and emerged blinking on Monday with the craziest, wittiest, funniest, most fascinating and most well-rounded script the series had ever seen. It's about a green monster who aims to destroy the human race, yes, but it's also about art and how you look at it; about the relative merits of the bluntly



Graham and Douglas came up with the craziest, wittiest, most fascinating and most well-rounded *Doctor Who* script ever...



Scaroth, last of the Jagaroth – star of the most popular story of the late Tom Baker era: *City of Death*.

physical and the intellectual approaches to solving a problem; about overlooking the strangest things about your other half in a mercenary relationship; about the beautiful randomness of a godless universe. Not bad for a weekend.

Much of the location filming in an overcast Paris seems to have been conducted like a YouTube guerrilla video, with the crew turning up and then running away without any of the necessary permissions, which these days would get them arrested. But somehow it captures the, er, *bouquet* of that great city more expertly than a multi-million dollar movie. The studio taping was beset with tension, with

Tom Baker in a mischievous mood and Julian Glover openly contemptuous of the script, and yet each scene is perfectly judged and played. And then, because of someone else's strike crisis, it was watched by more people than any other story in the entire history of *Doctor Who*. Just this once in the late 70s, somebody up there was smiling down on Graham Williams.

City of Death has all the frights and funnies we expect from *Doctor Who*, done almost casually brilliantly (the opening model shots and the hologram in Part Two are stunning), but the thing that made it seem so different even back then was its sense of joy. It's got a glow so warm you could toast bread off it. We'd never really seen that in the series before (though director Michael Hayes comes close on the previous season's *The Androids of Tara*), and we wouldn't see it again for a very, very long time afterwards, not until Rose pelted through the TARDIS doors in 2005.

Because dark is easy. Anybody can do dark, which is why adolescents and emotionally arrested interrutters love it. (And anyone that's slagged off this story for any reason is a tasteless philistine. I've taken their names.) But if you can pull off scary, funny, intelligent and uplifting – even just the once – you're a genius.

And that's why *City of Death* deserves to be hung in the Louvre, right alongside the Mona Lisa.

GARETH ROBERTS

Tom Baker The Doctor

Hello Tom! What are your memories of *City of Death*?

"That was wonderful. The interesting thing about running around the streets of Paris, of course, was that in England they'd look at you in amazement, whereas in Paris they

just liked the scarf! They thought it looked cool. I loved my fellow actors on that story. I absolutely adored Julian Glover and that marvellous girl Catherine Schell, who was some sort of Austrian aristocrat. Terribly good-looking!"



Pyramids of Mars

▲ 88.97% (1998: 86.90%)

Pyramids of Mars is liberally garnished with many of the same ingredients that went into the classic Hammer horrors...

Among fans there is a consensus that *Doctor Who*'s 'darkest', and therefore greatest, period is the era when the show was produced by Philip Hinchcliffe and script edited by Robert Holmes.

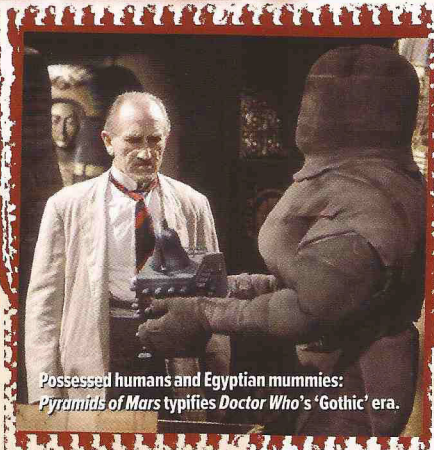
These are the dark stories, because they borrow the iconography from grown-up films to make our guilty pleasure seem rather less child-like. Of course Hinchcliffe and Holmes were genre-hopping just as every other producer and script editor had done since 1963, but they settled on a Gothic style that comfortably accommodated the madmen and monsters the show had become famous for.

The classics of horror literature are a clear influence during this period, but *Pyramids of Mars* extends its homage to Hammer Films, the company whose quintessentially English interpretations of that literature dominated X-rated cinema from the late 1950s onwards. *Pyramids of Mars* was first broadcast in October 1975, and for most viewers at that time Hammer horror was about as dark as films got. Hammer's heyday was arguably 15 years' past, but the films' imagery resonated in late night television screenings, and in the memory of Robert Holmes.

Pyramids is liberally garnished with many of the same ingredients that went into the classic

Hammer horrors: the isolated country house, the seemingly unstoppable mummies, the Marconiscope, the sinister foreign manservant, the hapless poacher, the climactic inferno...

These are all elements that could have been taken directly from such classics as *The Mummy* or *The Curse of Frankenstein*. On closer examination, however, the analogy starts to unravel like so many Egyptian bandages. The house is isolated because it is surrounded by a forcefield. The mummies that stalk the English countryside are impervious to bullets,



Possessed humans and Egyptian mummies: *Pyramids of Mars* typifies *Doctor Who*'s 'Gothic' era.

just like their Hammer counterparts, but they're not possessed by a curse – they're *robots*. And the blindly obedient Egyptian manservant is not in the thrall of an ancient Egyptian princess – he is the gullible victim of a manipulative alien.

The flexibility of *Doctor Who*'s format, or more specifically its ability to subsume any genre it plunders, allows *Pyramids of Mars* to disguise its sometimes implausible story beneath a superficially faithful evocation of Hammer horror. Holmes would revisit the same territory in *The Talons of Weng-Chiang*, another story that liberally borrowed from Hammer in pitting the Doctor against a war criminal posing as a god. *Pyramids* and *Talons* both discard their Gothic trappings for a resolution that sees the Doctor employ cunning pseudo-science to rout the menace. Unlike the Hammer horrors, there is no place for magic in *Doctor Who*.

Wherever the Hinchcliffe stories took their window dressing from, they remained ultimately faithful to *Doctor Who*'s enduring principals. Our continued appreciation of these episodes is therefore multi-layered, with scenes evocative of the films that scared us as children, fantastical science-fiction plots and the ultimately reassuring presence of Uncle Tom Baker to wrap the whole thing up.

It worked in the 1970s, and it still works today. For as long as fans are slightly embarrassed about their hobby they will continue to cite the 'dark' episodes of *Doctor* as the most sophisticated, just as *Star Wars* fans justify their appreciation of *The Empire Strikes Back* on the grounds that it is the 'darkest' instalment in the series.

We know that our favourite show is at least partly aimed at children. That's why we like the dark stuff. And that's why we will always love *Pyramids of Mars*.

MARCUS HEARN

Philip Hinchcliffe Producer

Hello, Philip. Here's another of your stories inside the Top 10. What were the particular strengths of *Pyramids of Mars*, do you think?

"Robert [Holmes] was my script editor and in terms of the scripts for the show, he either wrote them or rewrote them! I think he was very good. And he ended up writing *Pyramids*. An interesting thing about the production of the show; there were one

or two directors who were on staff at the BBC, working in the serials department, who you as producer were obliged to use on *Doctor Who* – Christopher Barry was one, and Paddy Russell, who directed *Pyramids*, was another. What I would do in those

situations was absolutely try to pair them to a story which I thought would play to their strengths, and that's why I paired Paddy up with *Pyramids*. Paddy couldn't, for instance, have directed *The Robots of Death* – her strengths as a director were with actors, and looking for the performance. And on that basis, she did probably push Tom Baker that little bit more!"



6 Human Nature / The Family of Blood



It shouldn't be a surprise that this story is near the top of the Mighty 200, should it? More than a decade ago, the novel from which it's adapted won the DWM poll of *New Adventures*. The TV episodes were hugely popular with viewers – well over a third of the TV audience saw the episodes, making them the most-watched weekend programme. And they were critically acclaimed, too – both nominated for the 2008 Hugo Awards.

Nevertheless, this latest recognition is in a poll of DWM readers, not the seven million who watched each week and gave an Appreciation Index of 86. So, what's the appeal to *Doctor Who* aficionados?

There are certainly lots of fan-pleasing elements. We revel in recognising artefacts that John Smith cannot – the TARDIS, the sonic screwdriver, the significance of Gallifrey. Flashback images include the traditional Daleks and Cybermen, while incorporating newer monsters like the Racnoss and Sycorax. The *Journal of Impossible Things* includes sketches of former Doctors and companions, the first on-screen acknowledgement in the twenty-first-century series of incarnations before 2005. And true devotees will recognise where John Smith's imaginary mother and father got their names – the TV show's virtual parents Sydney Newman and Verity Lambert.

But flashbacks of Daleks and pictures of Jon Pertwee can't really account for this story's popularity, can they? Otherwise *The Wheel in Space* and *Timelash* would have fared rather better. What we love about *Human Nature* and *The Family of Blood* is what those other seven million viewers enjoyed, too.

There is much to admire in the superb production value of the episodes, the familiar triumph of a BBC costume drama enhanced by dynamic direction and camerawork. The stark angles, telling close-ups, cross-fades, sharp cuts and crash zooms are all in the service of the story. And the performances are consistently excellent. There's not a single duff note from any of



▼ 89.82% (2007: 92.11%)

Tennant's performance marks him out as the most accomplished actor to play the Doctor..

the child actors. The guest cast is compelling and engaging. And there's a simply outstanding dual performance by David Tennant that marks him out as the most accomplished actor to have played the lead in 46 years of *Doctor Who*. If he witnessed the vocal, physical and emotional differentiation of the alien Doctor from the human John Smith, David Tennant's successor must feel daunted. And he wears a tweedy jacket and a bow-tie. Follow that!

And yet, I don't believe that's the principal reason, either. I think what makes this such a powerful success is the emotional journey through multiple stories. While John Smith's history is an invention devised for him by the TARDIS, his fabricated life at Farringham School becomes real to him and Joan Redfern because

they witness it together. Joan tests Smith about his childhood in Nottingham, recognising that he can furnish geographical facts, but is incapable of relating the experiences of dens and hideaways that only a child knows; she sees his past as fiction, but knows his love for her is genuine because they have truly lived it together.

Similarly, warfare for the schoolboys initially appears to be a dry list of events in Mr Smith's dull lesson about the Battle of Waterloo. And shooting stuffed bags in target practice doesn't make war any more real. Only when they are faced with animated sacks of straw as the scarecrows advance on them do these children understand the dreadful responsibility of soldiers, as their fearful, tearful experience demonstrates all too movingly. War comes to England. That scene is more frightening and moving than the mud-caked Great War battlefield we witness later on.

For today's viewers, the Great War of 1914-18 can seem like a set of stark statistics, about as far removed in years from us now as the 1815 Battle of Waterloo was from those bored schoolboys in Smith's history class at Farringham. We're mute witnesses to facts related in the press and on our TV news programmes, a story comprised of events outside our immediate personal experience. It is the tragedy of a war in another country that so many do not understand or support. By investing our emotions in the characters, in people, we can appreciate the personal truths behind what at first seemed like only stories – both in these episodes, and also in what we have taken for granted in our contemporary wars. It's significant that the final sequence in *The Family of Blood* returns us to the twenty-first century, and a Remembrance Day commemoration of all British soldiers.

So I don't think these episodes have succeeded in this DWM poll merely because we enjoy their continuity elements; celebrating such things only tells us what it's like to be a fan. We love them not for what they tell us about the nature of *Doctor Who*, but for what this story about an alien tells us about our own nature as humans.

PETER ANGELES

Paul Cornell Writer

Hello Paul! *Human Nature/The Family of Blood* is inside the all-time Top 10 of *Doctor Who* stories...

"Well, that's wonderful! I'm quite surprised by that... Has *Blink* beaten it? [Laughs]. I'm afraid I don't have any critical perspective on my shows at all. It's not just modesty, but as a writer you just really have no idea how it compares with anything else. I mean, I think *Human Nature* is the most wonderful thing ever, because it relates to me so directly! But this is extraordinary. I'm really pleased that DWM has run this 'entire series' poll, because it puts me in the same context as all that wonderful stuff from my childhood, all those polls that I used to pay such attention to. It actually feels quite special and extraordinary on that basis. Everybody seemed to respond very positively to *Human Nature* at the time, and that felt quite good. I think a lot of its strength comes from the tremendous performances, and from the

wonderful direction from Charles Palmer. I also think it may be David's best performance – and that's saying a lot! It was sort of a 'perfect storm' – everyone involved, Russell especially, put so much effort into it, and I'm really pleased that everyone tried so hard."

It's the story where Freema Agyeman really comes into her own as Martha, isn't it?

"Yes, it's so her story, Martha's story. And it came at a point in the season where we were really waiting for, really needed her story. And this is the point where Martha starts to show that she can carry these enormous weights, she's a really strong professional person. I also think the prop work is tremendous – I've gone about this many times, but the Doctor's study with all those books, all that tiny detail... that's the sort of thing that



happens on *Doctor Who*, people putting the effort in, all those little things there that add to the atmosphere that are never going to get a close-up. I also think the music is tremendous, Murray's little 'Martha on her bicycle theme' is one of the best bits of music he's done for the show. It's on my iTunes! 'Son of mine' was just an amazing performance from Harry Lloyd – he absolutely makes it, he's such an incredible character actor. You tell people he was the same guy who was in *Robin Hood*, and they say 'Which one was he?' – they never recognise him as the same guy! And one of the wonderful things Charles Palmer did was an old-fashioned *Doctor Who* thing of doing physical effects in camera – like when 'son of mine' communicates to the rest of his family, he steps into a cupboard and has a green light shine on him, and does that powerful thing on TV of looking straight at us... I definitely think that's one of the strengths of the story – so many old-fashioned effects, old-fashioned solutions!"

5 The Empty Child / The Doctor Dances

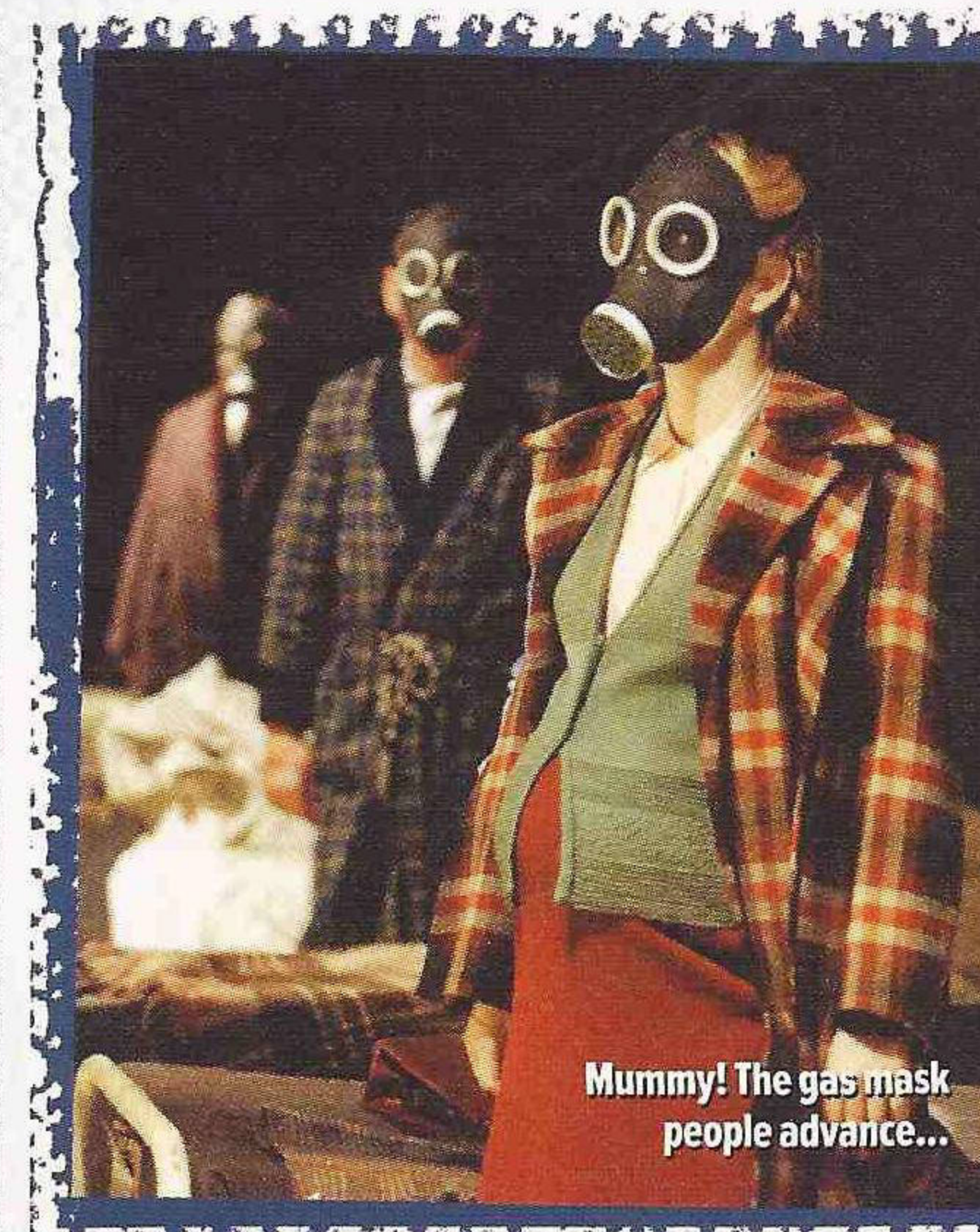
Steven Moffat Writer

Hello Steven! The Empty Child/The Doctor Dances is inside the all-time Top Five of Doctor Who stories...

"Oh, lovely. Cool! I think we all knew it was a good one, and had gone down well. Mind you, I say that now... I remember going round and showing the tape to Rob Shearman when his episode [Dalek] went out, and being quite nervous about it. I can also put on record, and this is absolutely true – those episodes had the single worst readthrough I have ever been to! All the other readthroughs, of other people's episodes, had been absolutely terrific, and mine was stinkingly terrible – half the cast were not there and Elwen, the script editor, was reading in the empty child very badly. (Sorry Elwen!) So I phoned Sue, my wife, and said, "I think it's the worst thing I've ever written! I've waited all these years to write Doctor Who and I've f***ed it up!" So it was a relief to me that the finished episodes turned out well..."

The story went down well with fans and the public alike...

"I stop looking at the reactions after a while, and then David became the Doctor... so I haven't really looked at *The Empty Child* for ages, in the same way as I haven't looked at *Coupling* or *Press Gang* for years. They feel like a different era, and I always feel very wedded to the era that I'm in! I catch glimpses of this story on UK Gold every now and then, and it seems quite slow – rather bare and slow compared to what came later. But *Doctor Who* never looks particularly good out of its time, because it has an ability to be really 'of the moment', in a strange old-fashioned way, and when you look back at old *Doctor Who*, I don't think you ever see exactly what it was like at the time – and bizarrely, that single Christopher Eccleston series is another era now. It was a long time ago!"



Mummy! The gas mask people advance...

they're talking about. They talk about 'God out of the machine', but they don't actually mean that. What they mean is, you can't win the game with a new piece on the board. You have to have seen already what the downfall of the enemy will be, but not recognised it for what it is. That's what they mean."

It's a dizzyingly brilliant piece of writing, this story. Moffat carefully unthreading a thematic layer from the tale's subtext, and using it as a crucial lever to switch the plot up at the end. But his boldness doesn't stop there. Oh no, much like the Glen Miller track he jigs to at the close of *The Doctor Dances*, our hero 'is in the mood'... Erm, for dancing.

Hold on, who let the Nolan Sisters in? But, of course, the Doctor doesn't mean dancing. Swap that word for another much more rude one (but you can think of a couple) and the sense of the script doesn't alter a jot.

It's not until the story's second half that it becomes clear that the Doctor does have some kind of personal interest in... dancing. As it turns out, yes, he's got the moves. But he's out of practice ("I'm sure I used to know this stuff") and still bouncing back from the Time War. It takes not just Rose's attentions, but the galvanising impetus of the series' most alpha male to reconnect the Doctor with his latent sense of rhythm.

Having already engaged – and lost – in a metaphorical spot of willy wagging with Captain Jack over the merits of their respective sonic devices, the Doctor's sense of masculinity receives a further kicking when Rose coos after their new friend. "Okay," she sighs as Jack teleports up to his ship, "so he's vanished into thin air. Why is it always the great looking ones who do that?"

"I'm making an effort not to look insulted," says our cuckolded hero.

"I mean... men," she clarifies. As far as Rose is concerned, the Doctor doesn't count, right? Not as a man. By common consensus, he has nothing to do with all that accompanies the gender.

But she's wrong. "You just assume I don't dance," the Doctor moans. "Nine hundred years old, me! I've been around a bit. I think you can assume at some point I've danced."

And there it is. Steven Moffat's take on sex and the single Time Lord laid out as plainly as possible. Of course the Doctor has danced in the past. Why wouldn't he have? To deny him that experience would

a time and a place," chirps up discomfited RAF chum Algy. "But you've got an excellent bottom too," smiles Jack, giving it a squeeze as he flips his appreciative gaze from her to him, and then trots off to, well, get the girl.

It's a bold moment for a frontline Saturday night family show; a subversion of the audience's romantic expectations but one done with such *joie de vivre*, flippancy and speed we're left smiling, almost unaware of the switcheroo that's been played.

And there's more. Loads more. Inspiring street urchin Nancy gets in a similar reversal with the perma-perspiring Mr Lloyd: "Half this street reckons your missus must be messing about with Mr Haverstock the butcher. But she's not, is she? You are!" Jack recalls a brush with near-death: "Woke up in bed with both my executioners. Lovely couple." And – in a moment that, this time, draws real dignity from its brevity – one of Nancy's gang hints at the truly ugly side of human relationships, explaining why he's back in London: "I was evacuated. Sent me to a farm. There was a man there."

Steven Moffat has gone on record with his admiration for 1975's *The Ark in Space*, so it's unsurprising he alludes to its most famous moment – the Fourth Doctor's "Homo sapiens" speech – during *The Doctor Dances*. Although, he does give it a certain spin...

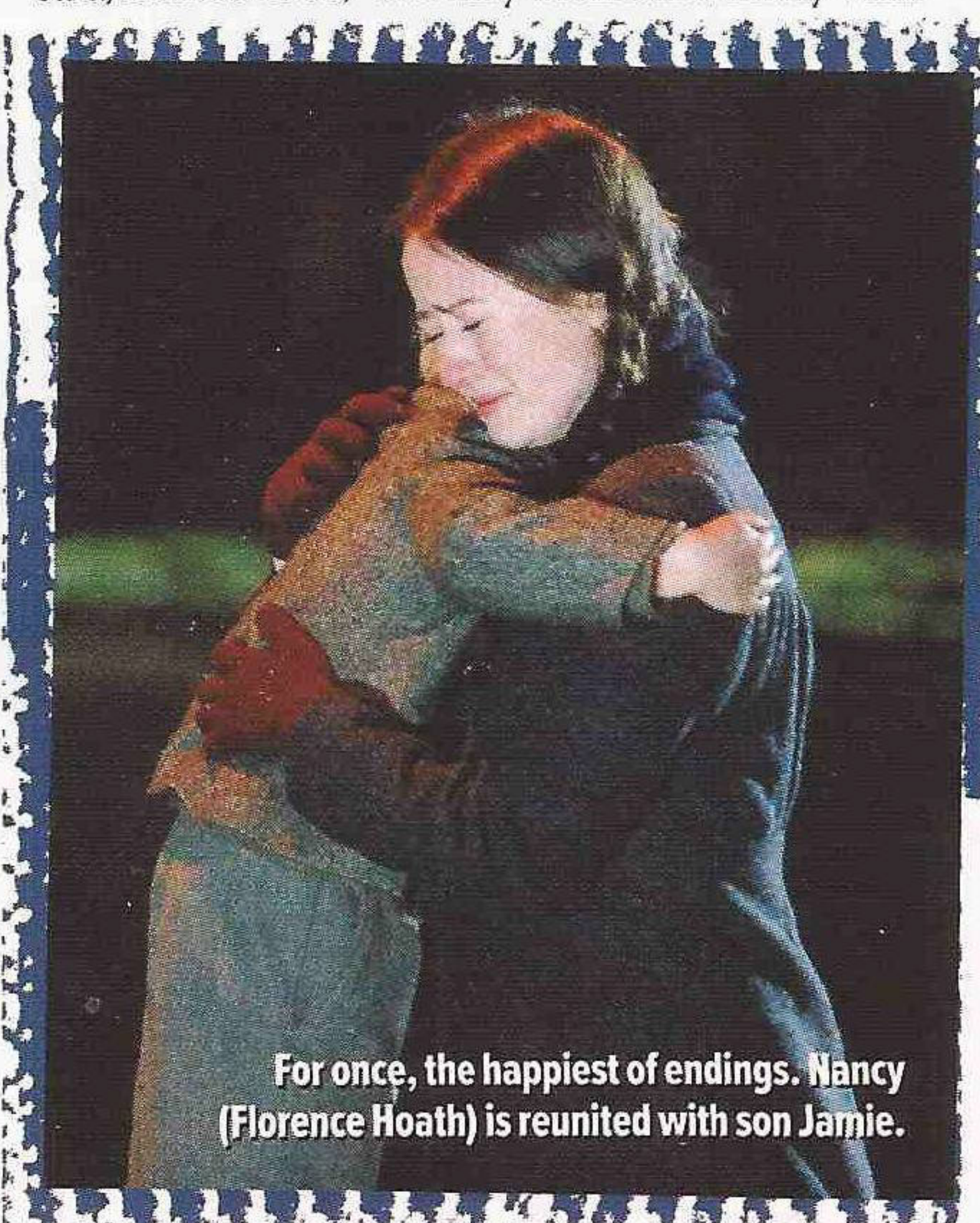
Having established Jack is "a 51st-century guy" who's a bit more "flexible" than the average 21st-century model when it comes to personal relationships, the Doctor goes on to tell Rose how, in this time period, "you lot are spread out across half the galaxy."

"Meaning?" she asks. "So many species," smiles the Time Lord wickedly, "so little time."

Oh yes, those inventive, invincible homo sapiens are certainly going to outsit eternity. Seems like the plan is to spread their seed as far and wide as possible. Indomitable... and maybe a bit domineering.

Even the story's final reveal – no innuendo intended – draws upon sexual politics. "How old were you five years ago?" the Doctor asks Nancy, the crucial realisation dawning as to the identity of the Empty Child's 'mummy'. "Fifteen? Sixteen? Old enough to give birth anyway. A teenage single mother in 1941!"

"People complain about endings a lot," Moffat said, back in 2006, "but they don't know really what



For once, the happiest of endings. Nancy (Florence Hoath) is reunited with son Jamie.

You don't have to dig very deep to unearth the sexual subtext in *The Empty Child* and *The Doctor Dances*...

As Sigmund Freud, once *nearly* said: sometimes a cigar-shaped crashed Chula ambulance is just a cigar-shaped crashed Chula ambulance. But there's not much else in 2005's glorious two-parter – written by Steven Moffat and directed by James Hawes – which doesn't allude to matters of the flesh.

While *The Empty Child/The Doctor Dances* is undoubtedly a t-shirt industry in arresting images and dialogue (inevitably, a gas mask-wearing child asking "Are you my mummy?"), and represented, at the time, the show's most expansive and successful evocation of an alien locale (blitzkrieg-ed London), plus, chilled the nation with one of the series' all-time scariest stories (*DWM* is informed, nearly five years on, there's a boarding school in Oxford where pupils are still being counselled for trauma). It's also – steady! – *Doctor Who*'s *rudest* outing ever. Let's count the ways...

Before 2005, *Doctor Who* was never about getting the girl. The time traveller was very carefully presented as an intimacy-averse, sexless creature whose only compulsion was to put things right and move on. Romance was that complicated thing humans got het up about. Steer clear.

Despite this precedent, as anticipation grew for Christopher Eccleston's debut, the press speculated about the Doctor's relationship with new signing Rose, and made the assumption it would have a romantic lilt... as though this had always been the Doctor-companion dynamic.

"Romance?!" spluttered one commentator. Fourth Doctor Tom Baker, actually, speaking to *The Guardian* in August 2004. "Well I shouldn't be surprised, really. They'll do anything to make people watch."

Then, in November, came confirmation that the papers were actually on the right track. The BBC issued its first piece of new *Doctor Who* merchandise – a postcard featuring the Doctor and Rose standing in front of the TARDIS. On the back: "The Doctor looks and seems human. He's handsome, sexy and witty and could be mistaken for just another man in the street." *Sexy*? Not quite the "never cruel or cowardly" epithet coined by Terrance Dicks. And for those who'd winced when the Eighth Doctor locked lips with Dr Grace Holloway in 1996, a potentially uncomfortable journey into a new dimension – one of love and lust – seemed around the corner.

In the event, our new Doctor's relationship with Rose was comfortably signalled. A charming bit of

hand-holding, a slightly too on-the-nose declaration from the Time Lord in *The Unquiet Dead* ("I'm so glad I met you") and some ribbing about Rose's rubbish new "boyfriend", Adam, in *The Long Game*.

The horses remained resolutely unfrightened.

This state of affairs threatened to change when Steven Moffat clambered into the driving seat, giving us a two-part story which wasn't just romantic, but looked at carnality in all its forms. In truth, a tale that examines the Doctor's attitude to sex – and whether or not he's 'done it' – should be anti-plastic to the Nestene consciousness of fan consensus. That it's not, and that it instead ranks as one of the all-time greatest *Doctor Whos*, is a tribute to Moffat's (oh God, let's say it) genius.

Honestly, you don't have to dig deep to unearth the sexual subtext in this nigh on 90-minutes of TV. From the very off, the Doctor is setting the agenda, declaring it "camp" that humanity has designated the colour red for danger. "Oh the misunderstandings," he says. "All those red alerts, all that dancing..."

Ah, the dancing. We'll get back to that.

Then there are the first words spoken by Captain Jack: "Excellent bottom," he declares, sighting Rose hanging from a barrage balloon. "I say old man, there's

be to limit the character. And in a story which is a little bit about death, but a whole lot more about life, it makes sense that our hero has had personal experience of what living is about at its most basic level. If you don't dance, you're not really alive.

"You?" says Rose. "Doesn't the universe implode or something if you dance?"

It really could have done.

Everyone knows that the Chula ambulance so integral to this story is named after an Indian/Bangladeshi fusion restaurant in Hammersmith, London, where the 2005 *Doctor Who* writers met to celebrate their commissions. Imagine the excitement as they swapped story details.

Mark Gatiss: "Mine's going to be quite trad. Gothic. Victorian. Dead bodies coming back to life. Charles Dickens!"

Paul Cornell: "I've been given a lovely brief – Rose going back to the Eighties to stop her father dying. Lots of emotion."

Rob Shearman: "Daleks! Well, one Dalek, actually. All eyes turn to Moffat."

Steven Moffat: "I'm doing the one where the Doctor has sex!"

His colleagues are appalled. A bit of onion pepper nan drops out of Shearman's mouth and snags on his beard.

And then Sigmund Freud passes by, quite forgetting he died in 1939. "Anatomy is destiny!" he says, and nips outside for a cigar.

Destiny! It's a good *Doctor Who*-y word. In *The Empty Child/The Doctor Dances* the Time Lord's destiny is to embark on a supremely scary adventure, wherein he faces a truly iconic and imaginatively wrought foe. He meets a new friend, saves everyone's lives and kick-starts the welfare system. With all that going on, if you don't want to partake in the dancing, you don't have to. There's about a million other things to enjoy. But whether or not you buy into the subtext, everyone agrees: *Doctor Who* has never been quite this fanciable before.

GRAHAM KIBBLE-WHITE

4 The Talons of

Weng-Chiang

Tom Baker
The Doctor

Hello Tom! Did you enjoy making *The Talons of Weng-Chiang*?

"I absolutely adored it! David Maloney was one of my very favourite directors. The wonderful costumes and the Sherlock Holmes stuff. Also, those two wonderful supporting, visiting actors as Jago and Litefoot – Christopher Benjamin and Trevor Baxter. Ahhh, they were wonderful. So funny. I adored Benjamin – he used to make me yell with laughter! He did a wonderful Julius Caesar, as I remember..."



Louise Jameson
Leela

Louise, what are your memories of *Talons*?

"*Talons* is still the one that all the fans talk to me about, it's the one that turns up in conversation more than any of the others. And Robert Holmes was, to me, the best writer on the show. And although it plagiarised many outside stories – *Sherlock Holmes*, *My Fair Lady*, and so on – it also had a weird and wonderful thrust of its own. I think the cast was fantastic – Chris Benjamin and Trevor Baxter, and lovely John Bennett. You couldn't get better, three classical actors appearing in a sci-fi – it was an absolute joy. And I think because it was six episodes long as opposed to four, it had a bit more budget behind it, which helped the look of it. On TV, we were still mixing and matching video and film at that point – *Tenko*, which I worked on a few years later, was one of the last to do that – but we had some location work on this one, and that always boded well. And we were in that beautiful theatre... so, yes, *Talons* had a very good feel about it from day one."



Trevor Baxter
Professor Litefoot

Hello Trevor! What do you remember about *The Talons of Weng-Chiang*?

"At the time of *The Talons of Weng-Chiang*, *Doctor Who* did not have the caché it has now – there was a lot of TV drama around then, and a lot of it was very good, with very good casts, so, to me, *Doctor Who* was just a job. However, it was a job I was pleased to have – because I thought, and still think, the script was very well written. I am delighted that my performance was, and is still, well received. I saw each episode at the time and don't remember feeling at the time that I was especially good – but I have seen it since and, with the passing of time, have been able to watch myself more objectively. I feel my contribution was appropriate, and as a piece of television I think the whole serial stands up very well."



Talons is still very highly thought of by the fans...

"I have been very surprised by the programme's continuing popularity – I first became aware of it from fans' letters, telling me how much they liked me as Professor Litefoot. No other role I've played has brought similar immortality! I was very surprised indeed to recently be asked to recreate my performance [in the Big Finish audio production *The Mahogany Murders*], but not at all daunted. Being reunited with Christopher Benjamin brought me nothing but pleasure. I watched *Talons* all the way through as preparation – but found, when it came to recording, that the Professor was still there waiting for me..."

***Talons* is a story that manages to be sinister, horrific, and laugh-out-loud funny – all at the same time...**

And so the talons of Weng-Chiang have shredded the opposition once again. While other stories have vamped in and out of fashion over the years, rising and falling in popularity with the time rotor of fan opinion, *Talons* is among those that have held firm, maintaining its awesome reputation and its place in DWM's Top Five.

It's not hard to understand why we adore *Talons*: it's one of those productions in which everyone is at the top of their game, and everything feels instinctively right. When all's said and done it's not really 'about' anything much: beyond defeating the blackguard who lurks beneath the Palace Theatre there's no great dramatic knot for the Doctor to untie, nor any discernible moral lesson to be learned along the way, nor any momentous addition to the bedrock of *Doctor Who* mythology. Instead the story derives its energy and impact from the infectious glee with which it devours its many obvious sources, and the unusual shapes into which it bends them.

In his write-up of *Talons* in *The Second Doctor Who Monster Book*, published just a few months after the story's transmission in 1977, Terrance Dicks

noted that 'Leela discovers that events in London can be as violent and terrifying as those on her own savage planet'. This remark embraces one of the story's particular ingenuities: consider how much of it we see through Leela's eyes, and how much this represents a reversal of standard practice. The traditional *Doctor Who* set-up invites us to see weird and wonderful cultures through the eyes of people like Ian and Barbara, Sarah Jane or Rose Tyler – in other words, people like us. But *Talons*, which was made at a time when television audiences were steeped in Charles Dickens adaptations, Sherlock Holmes stories, *The Good Old Days* and other such entertainments, drops the TARDIS into an already familiar world of colourful, fictionalised BBC Victoriana and then proceeds to twist it into something strange and alien by observing it through the kaleidoscope of Leela's reactions. "Keep back, Doctor – blue guards!" she cries as the London bobbies arrive on the scene. "Why are you making fire in your mouth?" she asks Litefoot as he puffs on his pipe. "Do we need to give the responses?" she enquires as the Sheffield Songthrush leads the audience through *Daisy, Daisy*. Mrs Hudson's cold collation provides a banquet of comedy as Litefoot gallantly capitulates to Leela's uncivilised

table manners. But it's more than just an excuse for gags: the filter of Leela's unfamiliarity prevents the setting from ever feeling cosy, persistently reminding us of the savagery lurking close beneath the veneer of Victorian respectability. After all, Litefoot might very well be an amiable old buffer, but he blithely informs us that his father was "Brigadier General in the punitive expedition of 1860," reminding us at a stroke that bloodshed and pillage were among the means by which the British Empire maintained its interests (the punitive expedition of 1860 was a real one, and it was far from our finest hour).

The humour is crucial as well, and here's a tightrope that *The Talons of Weng-Chiang* navigates with marvellous dexterity. This is a story that manages to be sinister, horrific and laugh-out-loud funny all at the same time. Far from undermining the drama, the humour sharpens it: look no further than the old ghoul who watches the police dredge a body from the Thames in the opening episode. This is teatime *Doctor Who*, so naturally we're not going to be shown the spectacle of a corpse chewed half to pieces by a giant rat. What we get instead is something far nastier, precisely because it's so funny. From the moment the body leaves the water the scene consists

of reaction shots: the silent, shocked policemen staring at the unseen horror while the bloodthirsty old crone, evidently a connoisseur in such matters, peers between them: "On my oath, you wouldn't want that served with onions! Never seen anything like it in all my puff! Ooh, make an 'orse sick, that would!" Was there ever a scene in *Doctor Who* that was simultaneously so spine-chilling and so hilarious?

No *Doctor Who* story is entirely perfect, although this one gets pretty close: we all know that the giant rat is a bit of a let-down, but in the face of the sheer quality of the production on every other level, that's a piffling point. Slightly harder to ignore is the fact that every passing year makes it a little trickier to turn a blind eye to the portrayal of the Chinese characters. It's not all bad news: writer Robert Holmes pointedly allows the Doctor to undermine the casual racism of Victorian Britain, first by cutting across the desk sergeant's "Him jaw-jaw plenty by and by, eh Johnny?" with a courteous and fluent lapse into the vernacular for the prisoner's benefit – and secondly by countering Chang's "I understand we all look the same" with a mock-ingenuous "Are you Chinese?" Only an idiot would accuse *Talons* of being actively racist, but the spectacle of a (very fine) white actor in slanty-eyed make-up fronting a bunch of Oriental extras is something that plonks the production firmly in a bygone age.

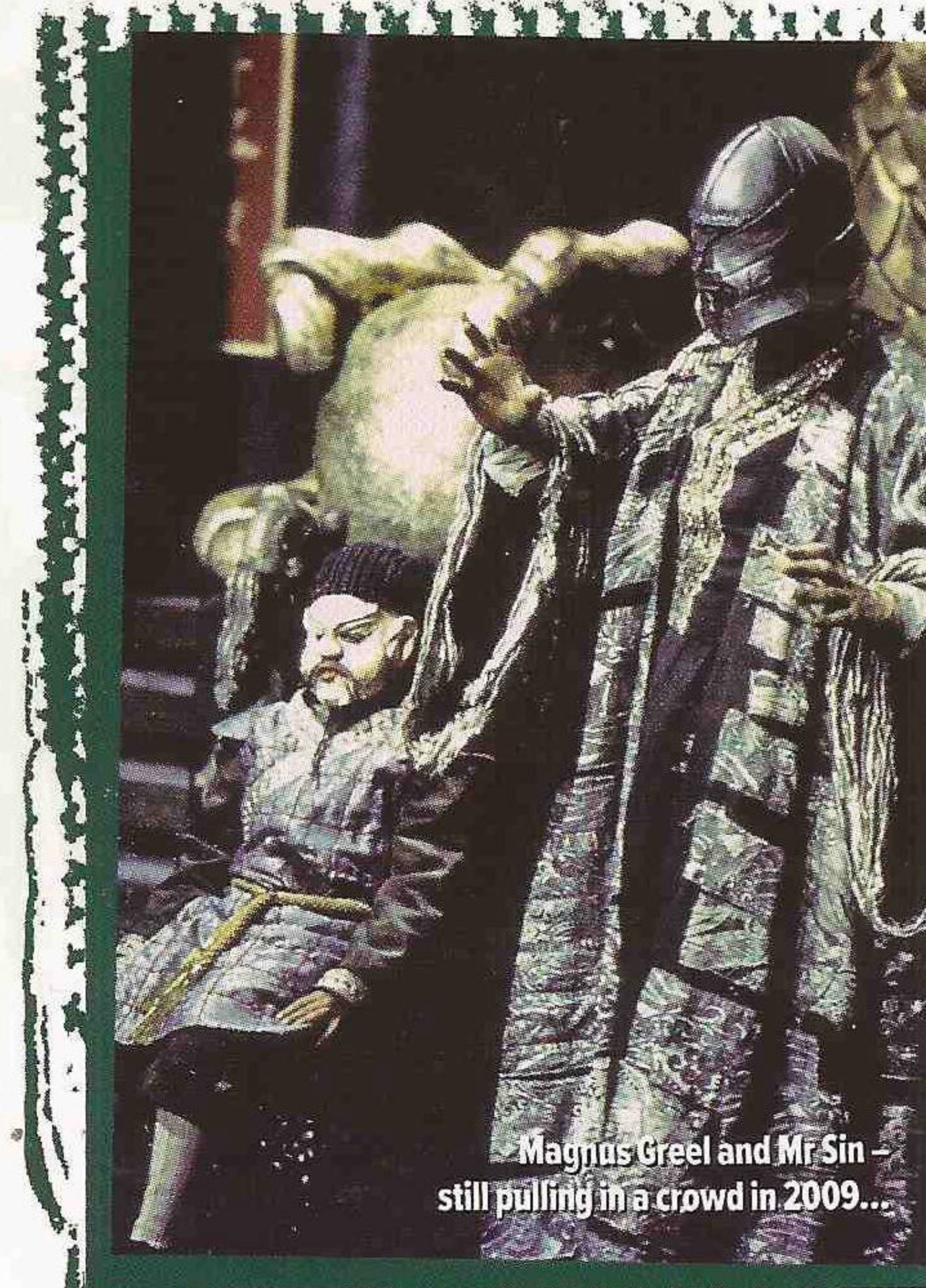
The only other slight problem is the last episode's surrender to a common *Doctor Who* pitfall to which not even Robert Holmes was always immune: it's an inevitable result of a certain kind of *Doctor Who* plotting that some stories end up closing in on themselves like a snooker game, becoming gradually less colourful as each narrative ball is expertly potted: in this case, we begin with the majestically broad sweep of the theatre, the sewers, the spooky magician, giant rats, missing girls and murdered cabbies, and by the last episode we're reduced to the Doctor dodging laser beams from behind a table. But Holmes juggles his material so deftly that the gradual streamlining of the story towards this rather run-of-the-mill showdown is barely noticeable until it's too late for it

to matter, and the sparkling dialogue keeps everything buoyant right up until the final curtain.

Each thread of the plot is stitched into place with surgical precision. Despite Greel's laser-pistol making an appearance as early as the third episode, the whys and wherefores of his futuristic back-story are withheld until the final act, allowing Robert Holmes to find new momentum as he once again twists the kaleidoscope to redecorate the Gothic trappings with bold splashes of science fiction, mapping tales of World War Six onto the Victorian setting to make it alien all over again. It's not until the last episode that we learn Magnus Greel's name and his 51st-century background: he's "the infamous Minister of Justice, the Butcher of Brisbane," responsible for a hundred thousand deaths, and the Doctor knows this because he himself was "with the Filipino army at the final advance on Reykjavik." With those scant few lines, Holmes nonchalantly flips open a window onto a future world whose geopolitical map has been completely redrawn: a world in which the power blocs are the Icelandic Alliance ('Magnus' is of course a Scandinavian name) and some kind of Pacific coalition (Greel's war crimes took place in Australia, and the Philippines sent an army to Iceland). Just watch that scene again: the sheer economy with which Holmes paints that future in two or three strokes of the pen is so utterly confident, so perfectly controlled, that it almost makes you want to laugh out loud and applaud. It's an old Holmes trick, of course: he was always one for colouring in the background with throwaway references to Wallarian wrestlers, mercenaries from Shlangi and the opposable digits of the Lamadenes, but for sheer story-spinning audacity this Reykjavik business takes the muffin.

Written in some haste as it was, *The Talons of Weng-Chiang* is in many respects a story constructed from Holmes' favourite tricks. He might not have shot 15 peasants while learning them, but nine years' experience with *Doctor Who* had certainly allowed him to hone his technique, and to watch *Talons* is to watch a master craftsman opening his toolbox and constructing something beautiful. The same can be said of David Maloney, one of the giants of 1970s *Doctor Who*, here directing his swansong with an assurance and flair that match the script beat for beat. It would be pointless to go into detail about Maloney's contribution to *The Talons of Weng-Chiang* because it's exceptional, and it's there in every frame, so let's settle for looking at one little trick that he plays throughout the six episodes: next time you watch *Talons*, notice how often Maloney begins a new scene with a close-up of a small detail that subtly colours the action. In the first episode, the blood trickling down Mr Sin's hand cuts to a close-up of a policeman's pen dipping into an inkwell. The first scene in Litefoot's house opens with a shot of the professor turning up a gaslight which casually illuminates what we'll later learn is the time cabinet, standing unconsidered in the background. In the last episode, a scene begins with the camera pulling away from the dumb waiter in which Litefoot and Jago had earlier made their unsuccessful escape attempt – only this time there's a padlock on it. Like the blue guards and the sick 'orse and the final advance on Reykjavik, such cunning little touches are characteristic of the loving care that went into bringing us one of the most wonderful *Doctor Who* stories of all.

PHILIP MacDONALD



Magnus Greel and Mr Sin still pulling in a crowd in 2009...

Genesis of

the Daleks

Philip Hinchcliffe
Producer

Hello again, Philip. *Genesis of the Daleks* has been voted into the all-time Top Three *Doctor Who* stories by DWM readers. What do you remember about that one?

"Well, *Genesis of the Daleks* was commissioned just before I was appointed producer, and that was a script from Terry Nation who was a very accomplished writer. And although I've been quoted as saying that I wanted to move away from the Daleks,

I have to take my hat off to him and say that that was a very good set of scripts he provided, which Bob Holmes tickled up here and there. I think my input was to have a different approach and treatment in how we handled the story, to beef it up a bit and make the whole Dalek world a bit more plausible. I had quite a hand in it with [director] David Maloney about the look of it and how he would shoot and edit it to give it a bit more pace..."

Why do you think this story still appeals today?

"I think the actual premise of this story still speaks to people. Although I regretted the fact that the costume designers drew much too literal a parallel with the Nazi regime – it was written like that in the script, but I think Terry Nation was quite 'black and white' about it. But there's something about the themes, connected to that familiar imagery of the Nazi regime, which might have something to do with why it's still remembered. Also, the Davros character – the way he looked, the voice – made a big impression, I think that also makes it of great appeal. I'd been a kid when the first *Dan Dare* comics were around, and I asked the designer if we could make Davros look a bit like the Mekon – and that turned out to be quite a memorable image as well.

"And we did also try to do something with the Daleks so they didn't just look like wooden pepperpots being pushed around a flat studio floor. David Maloney and I sat around and worked out what we could do: we decided to make the lighting much more filmic – by that I mean low-key – and to shoot the show such that we could pace it up a bit in editing, to make the Daleks more speedy and aggressive. David decided, wherever possible, to shoot the Daleks from below, to make them more powerful – which is well-known Hollywood filming grammar. And I think we managed to make them a little more powerful in their impact."

You were producer on more stories in the Top Ten than any other *Doctor Who* producer...

"Well, I'm very pleased that a number of my stories are still all-time favourites and not yet completely superseded by the new ones! My personal favourites are also the ones that come high in the poll: *Talons*, *Pyramids*, *Genesis*, *Robots*. I think they had good scripts and the production elements and direction came together well without any obvious failures."

triumphant capitulation to Destiny, to the Fates, to whatever invisible forces shape us all; I don't, but fair enough. And I don't doubt there are many alternative readings to be had. Because this is proper drama – a story that resonates long after the final 'woo-ooo' of Ron Grainer's theme.

This leads me neatly to my final heresy: if *Doctor Who* had ended with *Genesis of the Daleks*, it'd have been complete. That's not to say that *Doctor Who* post-*Genesis* has never been as good; or that no subsequent *Doctor Who* adventures have been more challenging, more exciting, better-realised... but that it could all quite fairly, quite reasonably have ended here, and the 12 years preceding would have made perfect sense. The story may not answer the question, *Doctor Who?* ... but it tells him (and us) *why*. Why he'll go on, fighting Daleks and proxy Daleks. *Forever*.

So, in that sense, *Genesis* is actually far more than an end. It's the beginning of the rest of the series.

ALAN BARNES

▲ 91.55% (1998-90.12%)

Genesis of the Daleks is the story of a man at last understanding the purpose of his seemingly random adventures...

Here's an heretical statement, the first of several. The moral of *Genesis of the Daleks* is this: 'Daleks – can't live with 'em, can't live without 'em.' Isn't it? Boil down the Doctor's final speech, about how "something good" will come out of battling his arch-enemies, and that's what he's getting at. In my eyes, it does *Genesis* a disservice to make any grander claims for its meaning. For the Doctor, for the character whose adventures in time and space we've followed for 12 long years to this point, 'can't live with 'em, can't live without 'em' amounts to a revolutionary insight, a man at last understanding the purpose of his seemingly random adventures; the meaning, even, of his life. In that sense, *Genesis of the Daleks* is an ending: the ultimate adventure, if you will.

Because what would the ultimate *Doctor Who* adventure be, other than this? Would it be an epic tragedy, full of blood and thunder and worlds exploding? Would it be a Rorke's Drift, or Waterloo? Would it end with the Doctor's body borne on a burning bier to Avalon, or Valhalla? Would there be a crowd of companions in the air, waving him on, waving sodden hankies in the air? Uuurrgh – let's

hope not. The hero's journey is about more than charting his march ever onwards to the inevitability of his death: we'd all be heroes, if that were the case. No – the hero's journey is about the gaining of wisdom, a wisdom won by passing a number of trials and ordeals.

For me, *Genesis of the Daleks* is all about the Doctor's journey. It begins with a Time Lord inviting the Doctor to undo or amend the creation of the Daleks. It's never stated, but were the Doctor to succeed, he'd be undoing or amending his own, personal past – wouldn't he? The stakes could not be any higher: the Doctor has the chance (at last?), to play God – to re-order not just what is and whatever has been, but *his own self*, to his chosen design. Two-thirds of the way through, the stakes get upped further still, when the Doctor hands the devilish Davros that same power; betraying the gods by reciting a list of future Dalek defeats for Davros, now, to undo.

You know what? I don't believe that Time Lord is serious. (At the very least, he's operating without official sanction.) Everything we know about the Time Lords would be overturned if they'd spontaneously decided to almost casually delegate so significant a decision to a rogue agent, an unreliable former outcast: yes, the Doctor might be the most experienced Dalek fighter they've got to hand – but still, M wouldn't give James Bond access to the Big Red Button and tell him, 'Press it – you know, if you like.'

Maybe this is a black op of some sort, run according to the doctrine of plausible deniability... but if this were the story of the Doctor as someone else's patsy, the story would tell us.

I think: this is a story about the gods tormenting the hero. The mission itself is a trial; the possibility of success a punishment. And the Doctor knows it: "Whatever I've done in the past," he tells the Time Lord on the Skaro battlefield, "I've more than made up for..." But he's about to be put through the mill yet again. If this isn't simply a mission to observe the moment of the Daleks' creation – perhaps using

the Doctor in the certainty that he alone won't be tempted to wipe out the Daleks at this point, as almost anybody else in the universe would! – then it's a thought experiment: wouldya, couldya, shouldya undo the past? (Incidentally: who *doesn't* believe that the omnipotent Time Lords are watching on throughout, ready to step in, in a heartbeat? The very final shot of the story, showing the Doctor and companions from overhead, spiralling through infinity, could easily be from their perspective. I say they're *laughing*.)

However we cut it, we come back to the one fundamental point, and I'll make it my next heresy: *Genesis of the Daleks* isn't about the Daleks. It's about the Doctor – about *his* mission, *his* trials, *his* choice.

Those trials are the core of the story. *Genesis of the Daleks*' only major flaw is that it's *far too short*. This is a grand adventure, with all the weight of myth... but so much of its unfolding is compacted, compressed or glossed over entirely. The possibility, too, that Sarah is suffering from "distrionic toxemia" after loading the Thals' rocket is entirely dropped. Nothing is seen of the Doctor and Harry's journey across the mountains dividing the Thal and Kaled domes – the same journey, surely, as that undertaken by Ian, Barbara and the Thals across *three whole episodes* of the first Dalek serial, back in 1964. Davros and Nyder make a similar journey, simultaneously, seemingly in half the time. Sarah and Harry's return in the other direction goes unseen, too. On the way, they'd have passed by Davros' Daleks, *en route* to their revenge attack on the Thal city – a devastating attack that seems to begin in moments and lasts for more than an episode. The Thal-Muto counter-attack, led by Bettan and Sevrin (but which really, rightfully, ought to involve either Sarah or Harry) goes undocumented, also. In some parallel dimension, there's a 13-part *Genesis*, given space to stretch its epic wings – and that's not boring, either.

Nonetheless, *Genesis* still satisfies. It satisfied, too, as two half-hour sides of a 1970s soundtrack LP which my fan generation played so often we knew not just the words, but their precise intonation; not just Nyder's flat "Thank you. That's what I needed to know," to Gharman, but Gharman's bizarre squeak-grunt as he's coshed unconscious seconds later. It satisfied as an 85-minute edited repeat, broadcast Christmas 1975; and again as a 2 x 45-minute version shown in the summer of 1982. I know this, because that's when I saw it first, with pictures to match the dialogue I'd learned by rote from the album.

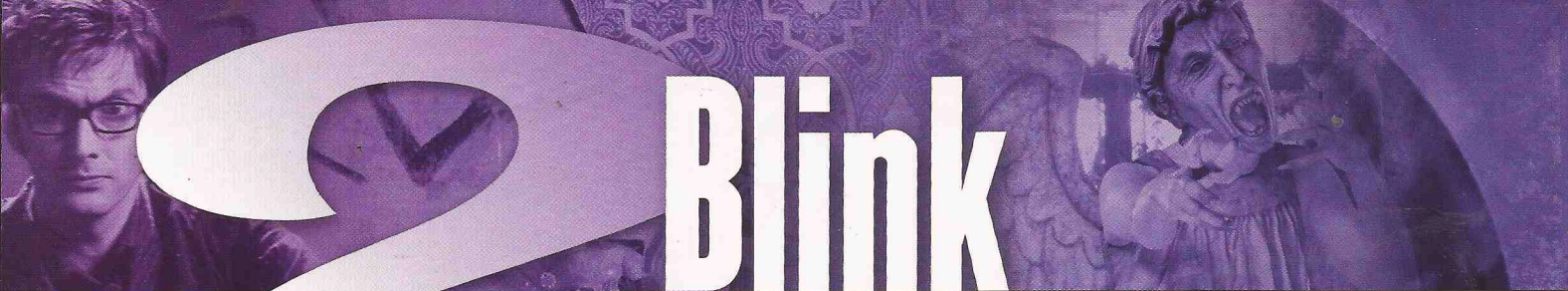
It didn't disappoint. In whatever form, *Genesis* is too rich, too self-contained to ever truly disappoint. Like *The Hound of the Baskervilles*, a grand Gothic novel in its own right, existing quite apart from the Sherlock Holmes canon, *Genesis of the Daleks* can almost be considered entirely separately from the rest of *Doctor Who*. It's big enough to be realised by the wholesale deployment of First and Second World War iconography, of the language of Holocaust, without it ever seeming tasteless, or trite. (Admittedly, Nyder's Iron Cross is pushing it... but at least the production team realised, and made it disappear half-way through.)

Big enough, because it comes down to the Doctor's biggest temptation. No reading of *Genesis of the Daleks* can fail to ignore the significance of the Doctor pausing, ready to put together two wires to spark the explosion to murder the infant Daleks in their cradle, and asking "Have I the right?" Because – if the quasi-Biblical title doesn't spell it clearly enough for you – that's the story: an omnipotent power gives a man the chance to destroy the snake in Eden, before it can set about its evils... and he refuses. (Yet another heresy. I'm in so much trouble.) You can view that refusal as a triumph for secular humanism, if you like; I do. Probably, you could view it as a no-less



Davros (Michael Wisher) unveils his new creations!





▼ 91.61% (2007: 93.11%)

Fans like nothing better than when *Doctor Who* frightens them — and *Blink* is about as scary as *Doctor Who* gets...

Back when the return of *Doctor Who* was first announced, one of the great controversies of fan debate was whether or not the show should try to be 'fan-pleasing'. The argument being that, on the one hand, the show should prioritise 'casual viewers' — children in particular — and that getting bogged down in its own mythology had been one of the reasons why audiences had fallen out of love with it during the 1980s. On the other hand, *Doctor Who* wouldn't be *Doctor Who* if it didn't occasionally bring back old monsters, if the TARDIS wasn't a police box, if the Doctor wasn't a Time Lord; that pleasing the fans needn't preclude appealing to a wider audience, because on the whole, fans tend to enjoy exactly the same things about the show as everyone else.

Which is why *Blink*, one of the series most acclaimed episodes, also happens to be the one which does the most to please the fans. This isn't a coincidence.

What do *Doctor Who* fans want? I think, at heart, we all want the same thing. We want to be swept out of our everyday lives and into the universe of *Doctor Who*. That's the most fundamental fan wish-fulfilment

fantasy there is. That's what we've spent long afternoons during Geography lessons dreaming about; that one day we might see a certain familiar police box at the end of the road.

It's why there are so many *Doctor Who* stories written about young boys and girls getting caught up in one of the Doctor's adventures. It's the basis of *What I Did On My Christmas Holidays By Sally Sparrow*, the story that inspired *Blink* which first appeared in the 2006 *Doctor Who Annual*. And yet, despite its obvious potential, it's an idea that had never really been explored in the TV series; *Rose* and *Love & Monsters* were about as close as it had got.

All female fans watching want to be Sally Sparrow. She's intelligent, artistic, confident and extremely pretty. She talks in witty one-liners that would give CJ out of *The West Wing* a run for her money. She doesn't scream, she doesn't twist her ankle, and wherever she goes, men fall hopelessly in love with her.

For the male fans, there's Larry Nightingale. The geek's geek. He spends his time either on the internet or watching DVDs a little bit too intently. He looks remarkably like Shaggy from *Scooby-Doo*. He's not good with girls, frequently embarrassing himself, and whilst he's quite intelligent, he has devoted far

too much of his brain to pointless film and television trivia. Yet at the end of the story he has Sally Sparrow for a girlfriend. And she is seriously *hot*.

That's one way in which *Blink* is 'fan-pleasing.' It's a story that hinges on fan obsessions — conspiracy theories, DVD easter eggs — where Larry's nerdiness proves invaluable in revealing the truth. It makes us feel proud to be nerds like him. It almost makes being a science-fiction anorak seem *romantic*.

Another key part of this episode's appeal is that although the Doctor is largely absent, the story is all about him — about asking the question 'Doctor Who?' What we do see of him is strange and unsettling; a sinister face on a flickering television screen, a name scrawled on a wall, or mentioned in passing by Billy Shipton on his death bed. It's building on the idea of the Doctor as a shadowy, mythic figure lurking in the background of history, as introduced in the scenes with Clive in *Rose* and Elton in *Love & Monsters*. The Doctor is made to seem *mysterious* again, and if there's one thing we all like, then it's the Doctor being mysterious. That's what made us first fall in love with the character, after all. It's something many of these poll-topping stories have in common — they all seek to re-emphasise the mystery of the character in

Steven Moffat Writer

Steven! *Blink* is officially the second most popular *Doctor Who* story ever!

"Oh, great! That's good... I suppose *Blink* is probably the most successful thing I've ever written, if I'm honest – in terms of impact. I've never written anything which has won so many awards – a ridiculous number for a single episode – and it's the one thing that everyone I meet always mentions to me."

Of your four *Doctor Who* stories so far, two of them are in the Top 10 – that's half your work up there among the true

greats of the series...

"Well, now I'll just worry about the other half! No, it's good, yeah, I'm pleased to have made an appearance. It's an interesting result, and I like the older choices that have finished up there too, I think they're good ones. But where's *Midnight*? You FOOLSH!!!"

Is *Blink* your personal favourite of your four stories so far?

"I think I'll probably just go with the majority verdict! I didn't think, when I handed it in, that it was my best, although Julie Gardner immediately said that it was – I thought, 'don't be silly! It's not got *Doctor Who* in it!' But even once we'd made it, although I thought it worked, I also just thought that we had 'held the line' with a *Doctor*-lite episode. I genuinely did not expect it to go on and be the highlight of my career! It used to be *Press Gang* people would talk to me about, or *Coupling*, and now it's definitely *Blink*. I won a BAFTA for an episode of *Doctor Who* – up against Jimmy McGovern and Tony Marchant, I get it for 'Don't blink', it's almost ridiculous! That's a personal highlight, so I concede that it must be the best one. Having said that, if I hadn't seen any audience reaction, if I hadn't known what people thought, if I'd only had my own reactions as I was writing to go on, I'd probably like *The Girl in the Fireplace* best – it's not particularly significant that I think that, but it's probably the one I got the biggest kick out of writing, and was most proud of at the time."

Although *Blink* doesn't have the Doctor in it so much, he's nevertheless a presence throughout...

"It's interesting that the *Doctor*-lite ones, like *Blink* and *Turn Left*, are super-charged with 'essence of *Doctor Who*' – the *Doctor* might not be in the episode, but characters hardly talk about anything or anyone else. And I think that's probably a reaction to 'how far can you push it?' – if the *Doctor*'s not in it, it's got to be even more *Doctor Who* than usual. Where a show like *The Girl in the Fireplace* – which is, I suppose, 'not very *Doctor Who*' – gets away with it because the *Doctor* is in every bloody scene! Because if he wasn't, you'd be thinking 'What the hell is this story of love and long sentences in nice frocks?'"

Does the love and admiration of *Doctor Who* fans still mean something to you, or do you feel detached from that now?

"It meant a lot when I was still more aware of it! I've recently had to kind of go into a bunker in order to do 'the big job', because otherwise you're doing it with an inflated sense of your own importance, which would be disastrous. I was, and am, a *Doctor Who* fan, so the fact that *Doctor Who* fans generally like me is a good thing. But I also know that now I've taken on this job, they'll start to hate me! [Laughs] Within 30 seconds! I've run away from the forums. I didn't want to be hated by lots of people!"

And what about that one story that's beaten *Blink*...?

"I think it's great that a Peter Davison story won, I think that's brilliant. It's good that the winner is an odder choice, a bit more 'atypical' than the other stories that are up there – and it's got Peter in it, and it's a Robert Holmes script, so people clearly have taste. Mind you, Peter was round for lunch the other day and was frankly a bit smug about the whole thing. So to hell with *Androzani*. It's a fix, I tell you! Recount!!!!"



Sally Sparrow (Carey Mulligan) and Kathy Nightingale (Lucy Gaskell) discover weirdness at Wester Drumlins...

some way, making him seem more enigmatic, more extraordinary, more fascinating than before.

Another fan-pleasing element of this story is its use of time. For a show about time travel, *Doctor Who* has rarely used time travel itself as a plot point (time travel usually being simply a device used to move from one story to the next). There's *Mawdryn Undead*, *The Space Museum*, *Day of the Daleks* and that bit in *Battlefield* where a future *Doctor* leaves a note for his former self, but that's about it for shenanigans in the fourth dimension.

Yet the possibilities of time travel have always been a source of fascination to fans, having been thoroughly explored in the spin-off books, audios and short stories – not least Steven Moffat's first *Doctor Who* story, *Continuity Errors*, in which the *Doctor* changes someone's past in order to persuade them to allow him to borrow a library book, or his second story, *The Curse of Fatal Death*, where the *Doctor* and the Master both travel ever further back in time to bribe the castle architect.

But *Blink* takes the idea of 'timey-wimey' storytelling to the next level, as the whole plot is effectively the slow reveal of an ontological paradox (ie, the idea that you could send a note back through time telling yourself to send the same note back through time). It's like watching a well-oiled jigsaw fall into place like a badly-chosen mixed metaphor... sorry, that sentence got away from me. It's a Howdunnit, where the puzzle is in trying to figure out how all the chains of cause-and-effect fit together; a puzzle which can only be completed with a satisfying 'thunk' as we're presented with the final piece of the jigsaw – Sally handing the *Doctor* the instructions on what the *Doctor* should say to her – at which point suddenly the big picture becomes clear.

It's extremely well-done, with the sort of ingenuity that particularly appeals to those types who like things to Make Sense and who tend to notice when they don't. The audience feel that their intelligence is being flattered (in the same way that we are made to feel clever with the 'quantum locked' explanation of observation affecting the Weeping Angels – it doesn't actually make sense but because we've been made to feel clever we don't mind). It's a great feeling, the same rush you get from having solved a crossword or understood a tricky piece of maths.

But on top of that, the story uses time travel on an emotional level, using it to explore ideas about nostalgia, of lost opportunities; most potently in the

scene where Billy Shipton muses on having grown old (in what, for us and Sally Sparrow, has been the blink of an eye) – "Look at my hands. They're old man's hands. How did that happen?" As Sally observes, there's something inexorably sad about old things ("It's happy for deep people") – an observation which comes back to haunt her as her friend Kathy becomes an image in a sepia photograph. Most heartbreaking of all is the beautiful, poetic moment when Sally observes that "It's the same rain" – a life foreshortened in the time taken for a raindrop to stumble and slither down a window pane.

(That said, there's also something very fan-pleasing about the notion of being transported back in time. It's another wish-fulfilment fantasy; to suddenly find yourself transported back to the early 1960's, with nothing to do except win money betting on future events which you could then use to bribe BBC staff to give you access to the original videotapes of *Fury from the Deep*. If Weeping Angels really did exist, *Doctor Who* fans would be forming a queue outside Wester Drumlins clutching portable DVD recorders and autograph books.)

There's one other way in which *Blink* is fan-pleasing; it's scary.

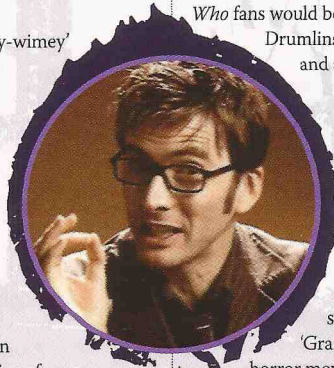
As scary for grown-ups as it is for children. Fans like nothing better than when *Doctor Who* frightens them and *Blink* is about as scary as *Doctor Who* can get; playing on the primal fear of things shifting out of sight (and the playground game 'Grandmother's footsteps') and the

horror movie staple that someone is in the room behind you right now as you're reading this article in DWM. Like a horror movie, the viewer's eye is spent constantly scanning the background of each shot in anticipation of a glimpse of the monster – only to be 'rewarded' as one Weeping Angel uncovers its eyes as Sally picks up the TARDIS key. It's a terrifying moment; of course, it's all in the script, but you have to give credit to Hettie MacDonald for her perfectly-judged direction and Murray Gold for his music, especially his unnerving scratchy-violins Weeping Angels theme.

So that's why it's a fan favourite; because it's an episode doing all the things that fans like. It also has far too many fantastic, oh-so-quotable jokes, and has hardly any special effects (because if there's one thing *Doctor Who* fans don't like, it's When Special Effects Go Bad.)

And on top of all that, there's even a fan in-joke about the TARDIS windows being the wrong shape.

JONATHAN MORRIS



The Caves of Androzani

Peter Davison
The Doctor



Peter! *The Caves of Androzani* is officially the most popular *Doctor Who* story ever!

"Wow! Fantastic! Please do give my thanks to everyone at *DWM*, and to all the readers who voted for it..."

Given that you're a fan of the new *Doctor Who* episodes, what competition from the most recent few series do you think *Caves* might have been up against at the top?

"The one that springs to mind, I suppose, is *The Empty Child*, probably... also I love the end of David's first season [*Doomsday*], with Rose's 'death'. I love that the show is now written by the people who watched it when it was on in the old days, and that's what's given the show a second life. Of course, the truth is that the standard of writing is now very, very high. In those days, yes, we'd get some good writers – I loved Eric [Saward's] scripts, and Bob Holmes, and quite a few others as well. But there were a few that were written by people who'd be writing *Softly, Softly* or *Casualty* one week and then *Doctor Who* the next, and you didn't feel that they really revelled in the possibilities *Doctor Who* presented, in the way that I think they do now. You get the sense with Russell's and Steven's scripts, for instance, that they're glorying in those possibilities."

Were you aware, at the time, of the quality of *Caves*?

"I think you immediately knew when you read the script, that it was a very good *Doctor Who* story – it was a Bob Holmes script, and he was one of the writers that you dreamed of having on *Doctor Who*. And I think a lot of elements came together, Graeme Harper directing it, probably more than anything else... I felt he gave the directing side of it a boot up the bottom, really. It wasn't anything that was wrong with *Doctor Who* as such, it was just the way television was made in those days, it was a very static format."

"People didn't think in terms of action or pace so much, and a lot of scenes in dramas then – *Doctor Who* included – would start off with static shots, people standing around saying lines and then moving off. Graeme's philosophy – and also my feeling, although I was incapable of putting it into action other than running down corridors – was that it needed pace and it needed energy. So it was frustrating in previous stories, when things were cut a bit loosely. Graeme's input, and the fact that it was a great script, really lifted it, I think."

Did you think that *Caves* would be so well remembered, 25 years on?

"Well, of course, at the time we didn't realise how close *Doctor Who* was to being taken off the air, but I don't know if I ever really thought about that. As I think David Tennant will be finding out now, it's a traumatic experience to leave *Doctor Who*, even if it's your own decision. So I didn't really watch *Doctor Who* after I left, until it came back, of course – and I always thought it would."

"But it's hard to watch – I doubt that many of the Doctors have watched their successors, it's a tough thing to do. Part of you feels that when you say you're leaving, the producers ought to say, 'Oh well, we'll just call the whole thing off!' [Laughs] As though you're irreplaceable! You know it's not going to happen, but there's part of you that thinks they should just finish it! But I was very, very happy to finish on this one – because after all the ups and downs over three years, and there having been some stories which were frustrating for various reasons, whether they'd been hit by strikes or they just didn't really live up to their promise, it was really great to finish on a story where everything came together."

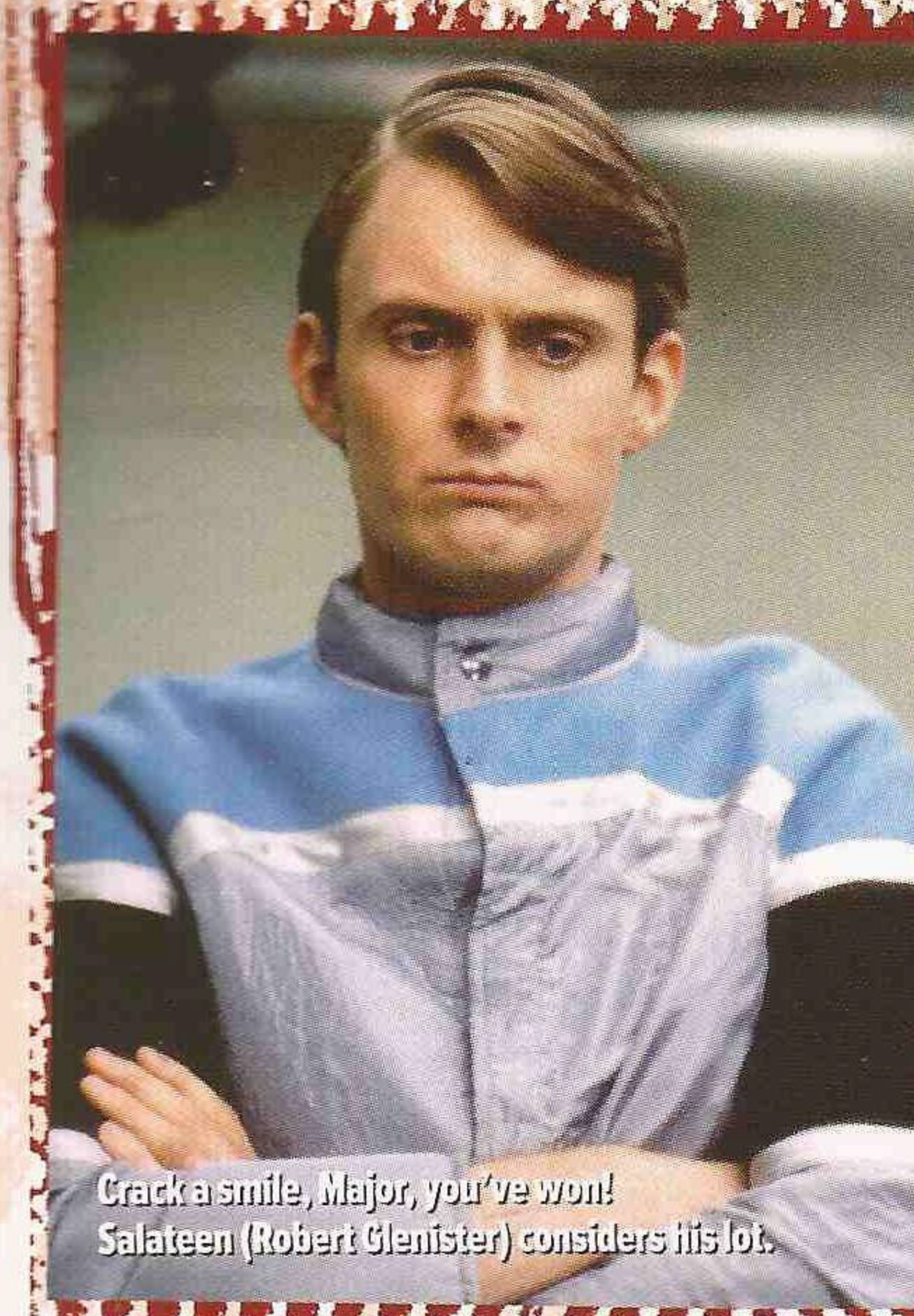
We often describe *Caves* as a tragedy, but in the way it's built upon a series of misunderstandings, it's more like a farce...

The clue to this story's greatness is in the very name of the planet. It's not Androzani. It's Androzani Minor. Consider what it was like for this 14-year-old fan, way back in 1984. The Doctor is leaving the show! He's going to be written out of the series soon, and there's a new actor waiting in the wings to replace him! (A hard situation to imagine right now, I know.) All throughout the anniversary jamboree the previous year, we've known that – *The Five Doctors* is a glorious romp with Peter Davison squaring off his predecessors, but it was tinged for me at broadcast with the bittersweet sadness of realising that within months he was going to be just as much a former Doctor as all the others. Imagine within what sort of story he's going to make his departure. Regeneration adventures beforehand had leaned towards the huge and epic – when Patrick Troughton left it was amid revelations that split the programme apart forever on; Jon Pertwee and Tom Baker died saving the universe (and in Baker's case, not before he took half the universe with him). So you might expect the same sort of thing here. We've got a Dalek story coming up, the first one in

five years! – and they've got plans to invade Gallifrey! Is that a big enough exit round for you? No, that's going to be broadcast a few weeks previously. Okay, well how about Davison dies facing the Master? The recurring villain who's dominated this Doctor's tenure, and who is (it seems) going to be killed once and for all, just as he reveals he's the Doctor's brother! Stick in some overseas filming to give it some welly, and you're all set, surely? Nope, that can be Davison's penultimate adventure instead. Fair enough. So where are you going to give the Doctor his last stand, then?

Androzani. Or more accurately, Androzani Minor. The word 'universe' gets banded about quite a bit in *Doctor Who*, and *The Caves of Androzani* is no exception. It's usually done to make the adventure look just that bit more grand – if the 'universe' is at stake, then what you're watching must be exciting, mustn't it?

In *Caves*, it's all in reference to spectrox, said to be the most valuable substance in the universe. And this is the key to just how different this story is – spectrox itself is clearly rather rubbish. The Doctor has never even heard of it, and as he's awaiting execution in his cell seems almost amused by that, trying to puzzle out what it might be, with the same mild curiosity you might expect from a commuter tackling a sudoku puzzle. In any usual *Doctor Who* story that involved a drug that could grant eternal youth (and there have been many variations on the theme), you would expect at the very least a scene in which someone elderly took his spectrox, and then we'd see its magical powers as the actor emerged from beneath his ageing make-up looking young and strong. But here we get the President asking whether you'd imagine he was eighty-four, and being politely told that he looks fifty at the most. No special effects, no transformation – just a courteous lie. Because what's clever is that director Graeme Harper *hasn't* cast someone who's fit and virile enough to demonstrate



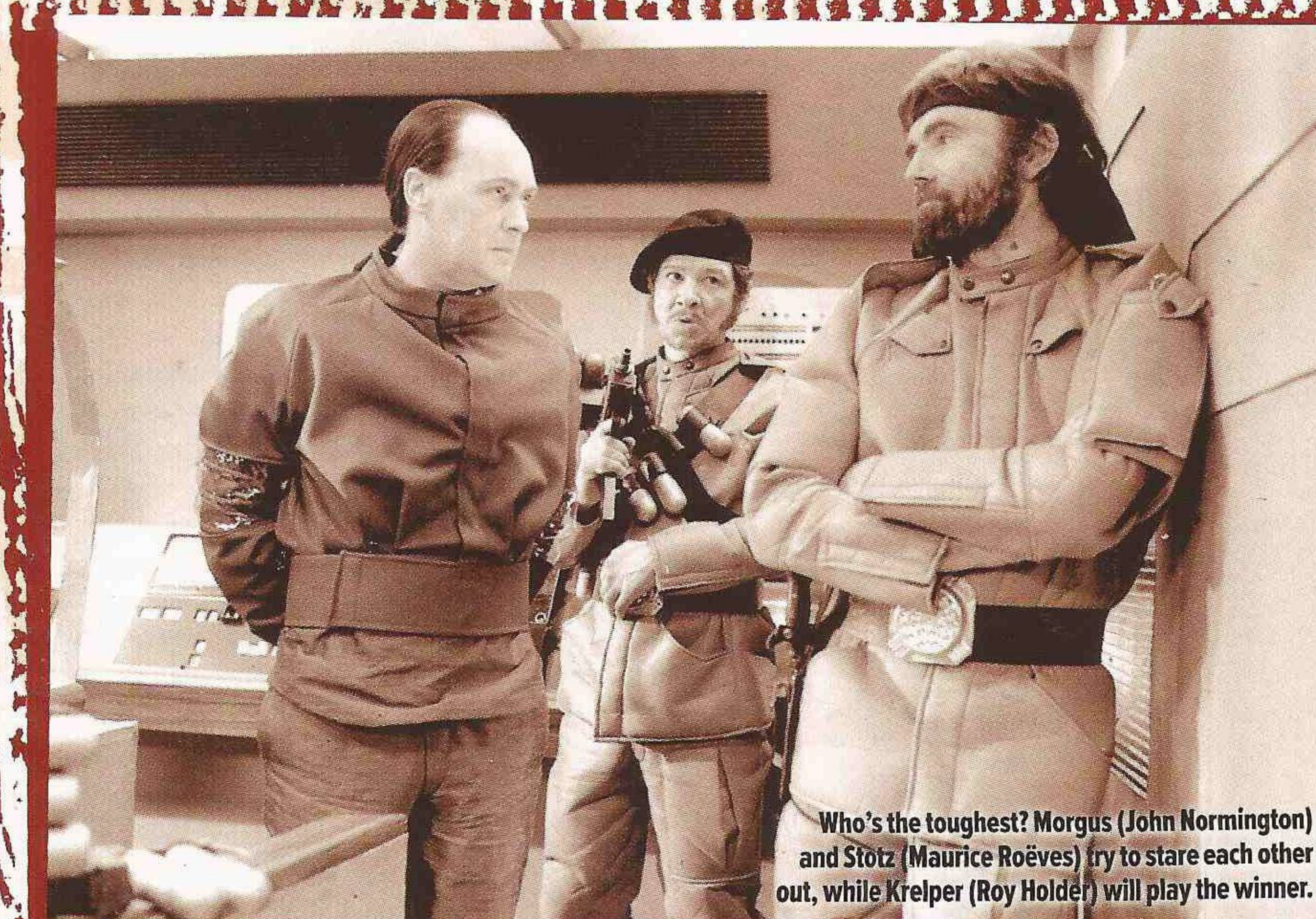
Crack a smile, Major, you've won! Salateen (Robert Glenister) considers his lot.

the healing properties of spectrox, but David Neal – who seems grizzled and wrinkly. Right from the start, it's hinted that all these battles and murders and acts of casual cruelty that we're going to see enacted in this story are all for a product that is no more remarkable than Oil of Ulay – that the Doctor isn't going to die ultimately in a war for anything that's even any good. In a story in which the Doctor and Peri slowly die through illness, you might expect that it'd be this wonderful regenerative substance that will save their lives – but the irony is that it's the very spectrox that is killing them. This time around, the Doctor isn't going to be felled saving the universe, but by hyperbole.

And Robert Holmes doesn't stop there. He doesn't merely subvert the traditional plotting of a story, he subverts the Doctor within too. We all know the way that your average adventure works: the Doctor arrives during a crisis, and establishes himself as the most dynamic person in the vicinity, the ideal man to sort everything out. His difficulties traditionally

involve him having to persuade everyone else how important he is – but once they buy his credentials, he's free to save them all. On Androzani Minor, the Doctor's got the opposite problem. He's just this hapless traveller who's getting blisters from a big sticky ball – but everyone thinks he's a traitor, or a spy, or a Government agent. The irony is that all the characters from the get go treat the Doctor as the catalyst he would normally be; it's just in this instance they've met him on one of his shy and retiring days. The Doctor has no interest in all the feuding and corruption on Androzani, he has no intention of liberating the planet, of leading any rebels, of seeing any miscreants brought to justice. He merely wants to get away. "I keep telling the truth," he says. "Why is it no-one believes me?" Russell T Davies has spoken about his conception of the Doctor, as a hero who is able to nudge other characters into changing who they are, as a man whose impact is often suggestive and behind the scenes. *The Caves of Androzani* shows the harsh irony of that. The Doctor accidentally precipitates so much political movement, but never willingly, and often even without his knowledge. When Morgus sees that the Doctor is alive, he jumps to the conclusion that his execution was faked, that his power is being threatened, and so assassinates the President. This single action indirectly will bring the war with Sharaz Jek to an end, and will also destroy his power monopoly. All that from one glimpse on a scanner of the Doctor, standing blindfolded in the background. When the Doctor leaves Androzani he's left a society in ruins, the caves knee deep in bodies – and all because of a domino effect caused by his arrival. But at that point he himself is dying, and seems entirely oblivious to it.

There's a danger to all this. Of course there is. We often describe *The Caves of Androzani* as a tragedy, but in the way it's built upon a series of misunderstandings and false exits it runs very close to farce. It's hard to imagine the action man of Pertwee, or the force of nature that was Baker, playing the Doctor here as the passive victim. One of the most extraordinary moments in the story is when he begs Stotz to leave him alone to die – the line could have been played with defiance, with a flash of heroism,



Who's the toughest? Morgus (John Normington) and Stotz (Maurice Roëves) try to stare each other out, while Krepler (Roy Holder) will play the winner.

Graeme Harper

Director



Hello Graeme! Are you surprised that *The Caves of Androzani* has been voted as DWM readers' all-time favourite story?

"I'm absolutely flabbergasted. I'd only been directing for a couple of years when I made *Caves* – I was really trying out 'my thing', you know? Which was to make *Doctor Who* action stories, the way I love to do them. And with *Caves* as my first one, I had a great opportunity with a fantastic script. I also thought it was a fantastic opportunity for Peter Davison to show us what he can do, because he's a terrific actor. That story really is a fantastic 'exit', which I thought was brilliant for him. He was just stunning in it, in a very emotive piece. I'm really, really thrilled that a lot of people love it, and think it's worth giving an award. I'm thrilled, I can't believe it, all these years later!"

The story's place in *Doctor Who* history was always assured, though – what with it being the regeneration story for a popular Doctor...

"Yes, and Peter was a terrific Doctor. There was lovely comedy, light-heartedness, in the same way that David has – there was a lot of humour brought forward. So you got all sorts of different aspects – action-adventure, fun, comedy, and very serious drama and lots of pathos. I thought he was brilliant in *Caves*! A hard act to follow, though I think Colin Baker did follow him really, really well..."

It was a very ambitious production, wasn't it?

You were pushing what was possible on the schedule and the budget?

"I was. I got myself into a lot of trouble! The producer [John Nathan-Turner] was very worried about time, and whether we'd get it all in the can, because I chose to shoot a lot of it single-camera. In those days *Doctor Who* was multi-camera, and the studio time you had allocated to you was suited to that, not for a single-camera operation.

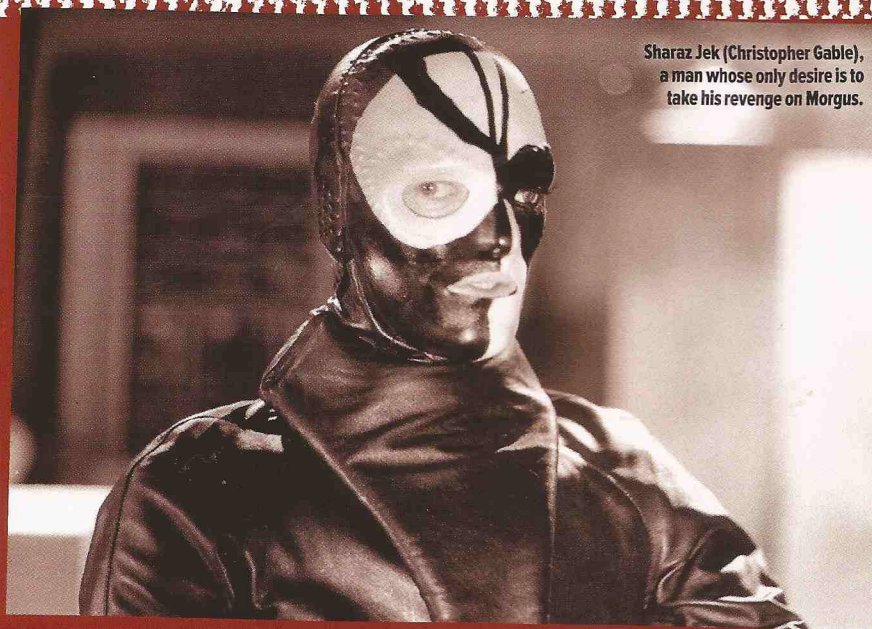
On the schedule we had, you couldn't possibly have shot it all single-camera, but we did manage to do some of it like that, and that paid off, because the show became a bit more 'filmic', because you could concentrate on one shot at a time. So I tried, but what with my inexperience at the time, I got myself into deep water! But I got lots of help from the crew and we managed to claw it all back..."

People often praise the regeneration scene itself...

"The end, the actual regeneration... I didn't really achieve quite what I wanted, because we ran out of time and money – because I was being too ambitious! These days, I probably would handle it a bit better with the experience I now have – I can manage my time better and manage my cameras better... but the regeneration sequence relied on lots of shots and lots of effects work. Dave Chapman, who worked on it, was a fantastic video effects designer, and whatever success we had in achieving the dreams I wanted are really down to him, and what he could achieve with sneaked hours and half-hours of extra work here, there and everywhere which we really shouldn't have had, and which weren't paid for, I shouldn't think. But he wanted to do it, he was a pioneer in that."

What is it, do you think, that makes the story so highly-regarded by *Doctor Who* fans?

"In the end, if people like the story now, it has to be because the story is so good. Robert Holmes was a master at telling action stories, and he also had a lovely humane touch, too. And if that comes over, then no matter how over-ambitious we might have been, it's because the story's really good, and really well-written."



Sharaz Jek (Christopher Gable), a man whose only desire is to take his revenge on Morgus.

but Davison brilliantly refuses to hold back from all the weakness that the line suggests. And he gives an extraordinary performance. You watch his Doctor transformed over the four episodes from his flippant self, confidently strolling about an alien planet and chatting about blowholes and celery, into a man ravaged by pain and self-doubt, blistered and burned, even his costume covered in mud. The journey Pertwee's Doctor makes in *Planet of the Spiders* is of a man who has to face his fear, even at the cost of his own life. For Davison it's the reverse: this is a man who just wants to crawl into a corner and let death wash over him – but keeps battling on through the pain and against all the odds because he feels a responsibility towards Peri.

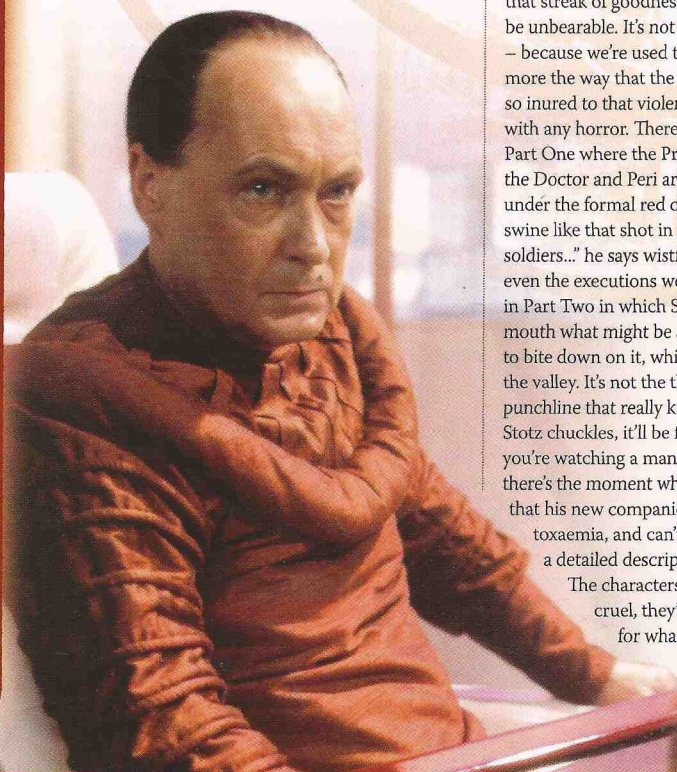
And that's what is especially brilliant about that journey. Because he doesn't even *know* the girl. I'm very fond of the various Big Finish audio dramas and BBC novels that have popped up, giving the Fifth Doctor and Miss Brown some further adventures together. But the real strength of this story, and what

makes Davison's Doctor so *beautiful*, is that he's not giving his all to save the life of a friend. You can tell he's not even sure yet whether he *likes* her all that much – he's aloof when questioned about the celery, he'll tell her without amusement that sarcasm isn't her strong point – this is clearly the very start of a relationship, and neither party is yet sure they want to carry on to second date. But he'll sacrifice his life for hers, because it's the right thing to do. There's one facial expression in the final scene of *Planet of Fire* that I cherish – it's the moment when he grudgingly agrees to take Peri with him as a companion. From that moment, he accepts complete responsibility towards her, without question – and from that moment he's doomed.

It's this that makes *The Caves of Androzani* seem to me such a profoundly moving story. It's the Doctor held in contrast to an ugly and cynical world that has no use for him – and the way that he seems so much nobler and cleaner and more wonderful as a result. Because, make no mistake about it, without that streak of goodness that he represents, this would be unbearable. It's not merely the continual violence – because we're used to that from *Doctor Who*. It's more the way that the Androzani society has become so inured to that violence that it no longer reacts to it with any horror. There's that extraordinary scene in Part One where the President watches in disgust as the Doctor and Peri are marched off to their deaths under the formal red cloth. "In my day we'd have had swine like that shot in the back. The red cloth was for soldiers..." he says wistfully, nostalgic for the days when even the executions were purer. There's that sequence in Part Two in which Stotz pushes into Krelper's mouth what might be a poison pill, and forces him to bite down on it, whilst his screams echo around the valley. It's not the threat of death but the awful punchline that really kicks home – that next time, as Stotz chuckles, it'll be for real – and you realise at once you're watching a man play act with brutal sadism. Or there's the moment where a delighted Salateen realises that his new companions are dying of spectrox toxemia, and can't help laughing as he gives them a detailed description of how they will spasm.

The characters are, to a man, greedy and cruel, they're monomaniacs who care only for what directly affects *them*. And

right at the centre of the story is Sharaz Jek, the greatest monomaniac of the lot. Given entirely

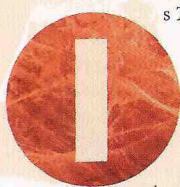


over to his bitter plans for revenge, he is both victim of the Androzani society and the most telling example of it. He's directly contrasted with the Doctor, as both struggle to keep Peri alive. But his expressions of love are just excuses for self-obsessed diatribes against his own ugliness and madness.

It's heady stuff. And what's remarkable about it is the way Robert Holmes and Graeme Harper invite us too to adjust to all that cruelty, to accept it, to find it funny. Extras who witness Chellak's errors are sent off on suicide missions – the operator of the lift shaft the President is pushed down is to be shot without ceremony. And we cut from this latter scene of dispassionate callousness to a shot of Jek laughing out loud, as if he'd just found it a spectacularly good joke. Individual lives mean nothing to Chellak or Morgus – or to Jek, who tries to reassure Peri with news of the Doctor's capture with the rather helpless "You'll forget him, Peri," as if she's a schoolgirl who's been dumped by her first boyfriend. By the final bloodbaths of Part Four, in which virtually all the characters are manoeuvred into position where they can be killed, it'd be easy to feel desensitised to it all. Look at the death of Salateen, and the way that he's blasted down by an android: Holmes doesn't even bother to acknowledge his death with any dialogue, and Harper too chooses not to give him a close-up. It's just another moment of ugliness – and it's so much more powerful because writer and director shrug it off as something commonplace and trivial. The triple deaths of Jek, Morgus and Stotz, all dying within seconds of each other, ought to seem wincingly contrived – but by this point we've seen so many people murdered that it feels acceptable. And stepping over the bodies is the Doctor, carrying Peri in his arms, the one character who gives that battle between life and death any meaning. The one character that dignifies either one of them.



The Doctor is held in contrast to this cynical world that has no use for him – and he seems so much nobler as a result...



Is *The Caves of Androzani* the greatest *Doctor Who* story ever? Well, yes, possibly. The script is Robert Holmes at his sharpest; Graeme Harper directs it as if he's trying to invent from scratch what directing is; Roger Limb's rattlesnake score is eerie and atmospheric at a time in the show's history when it doesn't do eerie very well. And the acting is remarkable, and *brave*. Either John Normington's control-freak performance, all deadpan, the little gestures of a man too cold to give anything away, or Christopher Gable's shameless willingness to find in *grand guignol* melodrama the *real* emotion of a lonely madman, could have backfired and looked awkward. As it is, approaching their characterisations from opposite directions – one repressed, the other pure John McEnroe (as the Doctor says) – they make Morgus and Jek horrifyingly real. But the package

works because this really *isn't* what *Doctor Who* is about. By removing the optimism and eccentricity and joy from the centre of the story, you miss them all the more – it becomes a celebration of *Doctor Who* precisely because it's a beacon of wit and hope against the cynicism presented here. And it's a celebration of Davison for similar reasons – at last freed from all an overcrowded TARDIS, overly bright sets and stories which are buried beneath continuity references, we can see the Fifth Doctor more clearly than we've ever been able to before.

It's not *Caves'* fault that, great story as it is, it's a terrible template for where the series should go from

here. Within a year that cynical tone would feel like the house style. We'd be getting bloodied hands, acid baths, gunrunners and mercenaries aplenty. And a Doctor who, as in *Androzani*, is made to feel sidelined from the action and irrelevant to the societies he meets – but unlike in *Androzani*, is not dignified because of that. *The Caves of Androzani* is the greatest story featuring Peter Davison. The sadness is, it's the greatest story featuring Colin Baker too. And you feel that as an object lesson in what *Doctor Who* can offer, that the production team took all the wrong things from *Caves*. The ugliness and the pessimism and the cruelty. Rather than that perfect simple image of an honourable man who'll win through against the odds, even at the cost of his life.

Ultimately, the regeneration sequence itself, the scene my 14-year-old self had most been looking forward to, is the weakest part of the whole adventure. It looks pretty, and has purple streaks in it. All the old companions pop out of the Doctor's mouth and whizz around his head. But after the climactic events on Androzani Minor, I think that all the nostalgia accompanying Davison's demise looks gaudy and out of place. Seeing Anthony Ainley and Matthew Waterhouse and that bloody robot brings you down to Earth with a bump – you realise that you're watching *Doctor Who* again. And for four glorious episodes the programme managed to be much better than just another *Doctor Who* story. I think it's testament to *Androzani's* power that it actually manages to upstage such an epochal moment in the series.

Not so very Minor, after all.

ROBERT SHEARMAN

Nicola Bryant Peri



Hello Nicola! How does it feel to have starred in the most popular *Doctor Who* story of all?

"It's phenomenal! I'm amazed – in a nice way! – and incredibly honoured. And very proud, actually, of what we managed to pull off on those few days in the studio. But also, it being only my second story, I think I had so much to learn – but now I can look back and appreciate how many elements came together to make it such a phenomenal story. And I guess I expected every story afterwards to be the same! I thought maybe it was the norm, you know... I don't think it

was until a long time afterwards I was aware of how brilliant the script was, and how phenomenal the input of Graeme was. The fact that it was Peter's last story, I think, gave it such an added energy for him – I think he suddenly found himself quite sad to be going. We'd just had those two lovely stories together which was really nice, and it was the beginning of a good partnership, which then had to end very quickly. But Graeme is a thunderbolt! He imbued us all with his drive and his vision, so that was great. And so in its era, the story was brilliant – and to now

get this vote that it's the best of all time... well, I haven't found a word to describe that!"



Results by Demographic

As with previous polls, we've sliced and diced the responses into three age ranges, as well as dividing them into those who became fans before and after *Doctor Who*'s triumphant return to BBC One in 2005. The results are sometimes surprising...

Under-18s

- 1 **Stolen Earth/Journey's End**
- 2 **Utopia/The Sound of Drums/Last of the Time Lords**
- 3 **Bad Wolf/Parting of the Ways**
- 4 **Genesis of the Daleks**
- 5 **Army of Ghosts/Doomsday**
- 6 **Remembrance of the Daleks**
- 7 **The War Games**
- 8 **The Power of the Daleks**
- 9 **The Caves of Androzani**
- 10 **The Five Doctors**

- 196 **Inside the Spaceship**
- 197 **Underworld**
- 198 **Timelash**
- 199 **The Savages**
- 200 **The Twin Dilemma**

● Our younger voters make up 14% of the total, and have on average been fans since 2004 and **DWM** readers since 2006.

Up from the main chart: *Planet of the Dead* (up 86 to No 13), *The Tenth Planet* (up 36 to No 19) and *The Trial of a Time Lord* (up 92 to No 50)

Down from the main chart: *Midnight* (down 47 to No 90), *The Aztecs* (down 96 to No 153) and *The Masque of Mandragora* (down 98 to No 183)

● A relatively small group, the Under-18s made a big impression in one respect: powering the epic season finales of the last four years to higher positions. Their Top 10 is strewn with big and important stories, firsts, lasts, monsters – the stirring stuff that hooked every fan in their younger days. And while the upper reaches of the chart tilts towards Tenth Doctor stories, their enthusiasm isn't limited to recent adventures – half

of their Top 20 hails from pre-2005 *Doctor Who*, with stories featuring the Daleks and the Second and Fourth Doctors particular favourites. Fewer younger fans have seen masses of 60s and 70s stories, so very high or low marks had a more pronounced effect within a smaller sample – but the trends are clear.

18-35s

- 1 **The Caves of Androzani**
- 2 **Blink**
- 3 **The Talons of Weng-Chiang**
- 4 **Genesis of the Daleks**
- 5 **The Empty Child/The Doctor Dances**
- 6 **Human Nature/Family...**
- 7 **City of Death**
- 8 **Pyramids of Mars**
- 9 **Remembrance of the Daleks**
- 10 **The Robots of Death**

- 196 **The Space Pirates**
- 197 **Timelash**
- 198 **Time-Flight**
- 199 **Underworld**
- 200 **The Twin Dilemma**

● Making up 37% of voters, the 18-35s have been on average fans since 1988 and **DWM** readers since 1992. **Up:** *The War Games* (up 16 to No 13), *Inferno* (up 16 to No 16) and *Kinda* (up 18 to No 51)

Down: *The Three Doctors* (down 30 to No 88) and *Daleks in Manhattan/Evolution of the Daleks* (down 14 to No 166)

● 18-35-year-olds' votes closely tracked the finished result, and pushed *The Caves of Androzani* into first place in the Mighty 200 with a lead of almost a full percentage point over *Blink*. These fans were kids



during the late 80s, and their affection for the Seventh Doctor shows: *Remembrance of the Daleks* enters their Top 10, while *The Curse of Fenric* (No 11), *Survival* (No 54) and *Ghost Light* (No 59) also do much better here. A little bit of Moffat worship might also be at work: all of his stories sit inside the Top 20, and *Time Crash* would join them. This group's less enamoured of the twenty-first-century season finales, though, sending them crashing in unison (with the sound of drums, perhaps) to 10 places below their final positions.

36 and overs

- 1 **Blink**
- 2 **Genesis of the Daleks**
- 3 **The Talons of Weng-Chiang**
- 4 **The Caves of Androzani**
- 5 **Pyramids of Mars**
- 6 **Human Nature/Family...**
- 7 **The Empty Child/The Doctor Dances**
- 8 **The Robots of Death**
- 9 **City of Death**
- 10 **The Girl in the Fireplace**

- 196 **Paradise Towers**
- 197 **Time-Flight**
- 198 **Timelash**
- 199 **Time and the Rani**
- 200 **The Twin Dilemma**

● 49% of voters fall into this demographic. On average, they've been fans of the show since 1972 and reading **DWM** for 24 years.

Up: *The Ark in Space* (up 10 to No 18) and *School Reunion* (up 8 to No 25)

Down: *Remembrance of the Daleks* (down 15 to No 29) and *Kinda* (down 14 to No 83)

● This age group's scores again mirror the general vote, though with a slightly jumbled Top 10. They marginally favoured *Blink* in a tight squeeze in the Top 5. That the oldest fans rate a story from 2007 ahead of anything which went before it is a fact to savour. Surprisingly, not a single Second Doctor story features in their Top 20, while at the tail end of the chart, they're especially unforgiving of the 80s. Or perhaps just more forgiving of the 60s.

Fans since 2005

- 1 **Stolen Earth/Journey's End**
- 2 **Utopia/The Sound of Drums/Last of the Time Lords**
- 3 **Genesis of the Daleks**
- 4 **Army of Ghosts/Doomsday**
- 5 **Bad Wolf/Parting of the Ways**
- 6 **Turn Left**
- 7 **Blink**
- 8 **The Power of the Daleks**
- 9 **City of Death**
- 10 **The Caves of Androzani**

- 196 **The Dominators**
- 197 **The Gunfighters**
- 198 **The Savages**
- 199 **Underworld**
- 200 **The Twin Dilemma**

● There's a fair degree of crossover between this group, which makes up 13% of the total vote, and the Under-18s... though not as much as you might think.

Up: *The Five Doctors* (up 23 to No 15), *The Time Warrior* (up 25 to No 22), and *The Runaway Bride* (up 74 to No 41)

Down: The top three Pertwee stories on the main chart, all dropping by about 40 places

● More recent fans might be expected to favour more recent stories, which they do – but that doesn't stop four pre-2005 stories entering their Top 10. The appeal of the Second Doctor's era is again underscored among newer fans, who place more Troughton (*The Power of the Daleks*, *The War Games*, *The Evil of the Daleks*, *The Invasion*) than Tom Baker stories (*Genesis of the Daleks*, *City of Death*, *The Talons of Weng-Chiang*) in their Top 20. This group actually rate Troughton's debut higher (86.15%) than more long-standing fans – which is especially impressive when we note that only *The Stolen Earth/Journey's End* breaks the 90% barrier among them.

As for fans from before 2005, there's not a lot to say – at 87% of the votes, this group's choices are reflected in the main chart. Nevertheless, these longer-term viewers displace *Bad Wolf* with *The Girl in the Fireplace* in their Top 10, and despatch the other post-2005 series finales to Nos 19, 26 and 35.

Facts and Figures

● *Blink* received the most '10's of any story. But taking into account the varying number of responses, *The Caves of Androzani*, *The Seeds of Doom* and *The Evil of the Daleks* shared the highest percentage of top scores.

● *The Space Pirates* got the fewest '10's (Ta for nothing, eh?), while *Underworld* claimed the fewest as a percentage of its vote.

● *The Twin Dilemma* received the most '1's, but Gastropod groupies can console themselves with the 82 '10's it also collected.

● Kudos to *The Invasion*, which didn't get a single '1' or '2', and *The Daleks*, which also avoided any '1's.

● The most stable stories, percentage-wise, between this poll and their last are *Nightmare of Eden* and *The Runaway Bride*.

● Our oldest contributor is 71, has been a fan and reader since 1993, and dished out '10's to stories from *The Aztecs* to *Smith and Jones*.

● Our most junior solo entrant is five years old. He lavished '10's on *The Invasion*, *The Pirate Planet* and 42, but didn't care for *Resurrection of the Daleks* ('3') or the 1996 TV Movie ('1').

● 2% of voters either didn't want to say how old they are or, like Morgaine, are ageless and possibly deathless.

● 1% couldn't or wouldn't say how long they've been a fan of the series. Perhaps they're not – that would explain the forms filled with '1's and '2's.

● Just under 5% of our voters have been watching *Doctor Who* since Day One in 1963. The fellow who claims to have been a viewer since 1961 is either wibbly-wobbly-timey-wimey or has lost all perception of time while watching *The Sensorites*. It's happened before.



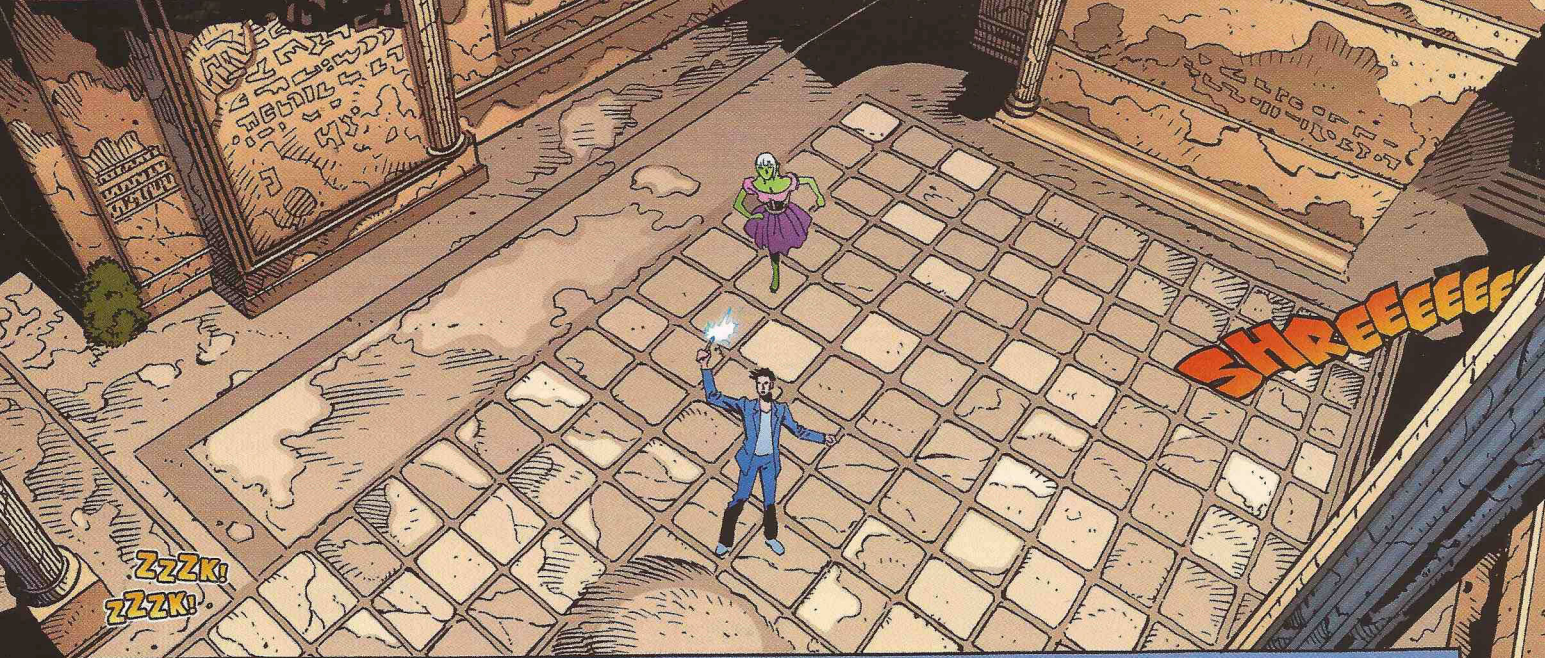
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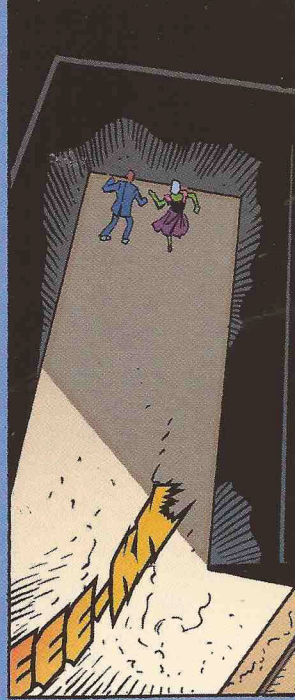
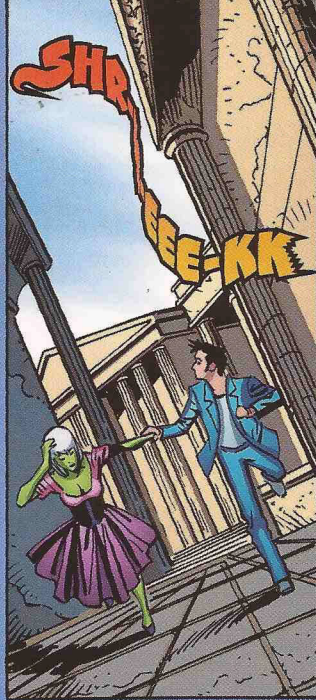
And there we have it, the definitive document on how *Doctor Who* fans view their show, through the prism of its blockbuster revival and the ebb and flow of taste and style. Recent episodes mingle with established favourites in the Top 10, and many older episodes increase their scores, even with the influx of new fans born decades after their original transmission. There's no daylight between the top four stories – the race went right down to the wire, and just a couple more '10's for *Blink* and '1's for *The Caves of Androzani* would have caused them to swap places. Also note the awesome symmetry of the stories at either end of the poll being not just from the same season, but actually consecutive. That's *Doctor Who* all over – madly diverse, occasionally polarizing, but always surprising. Just the way we like it. ▶▶▶

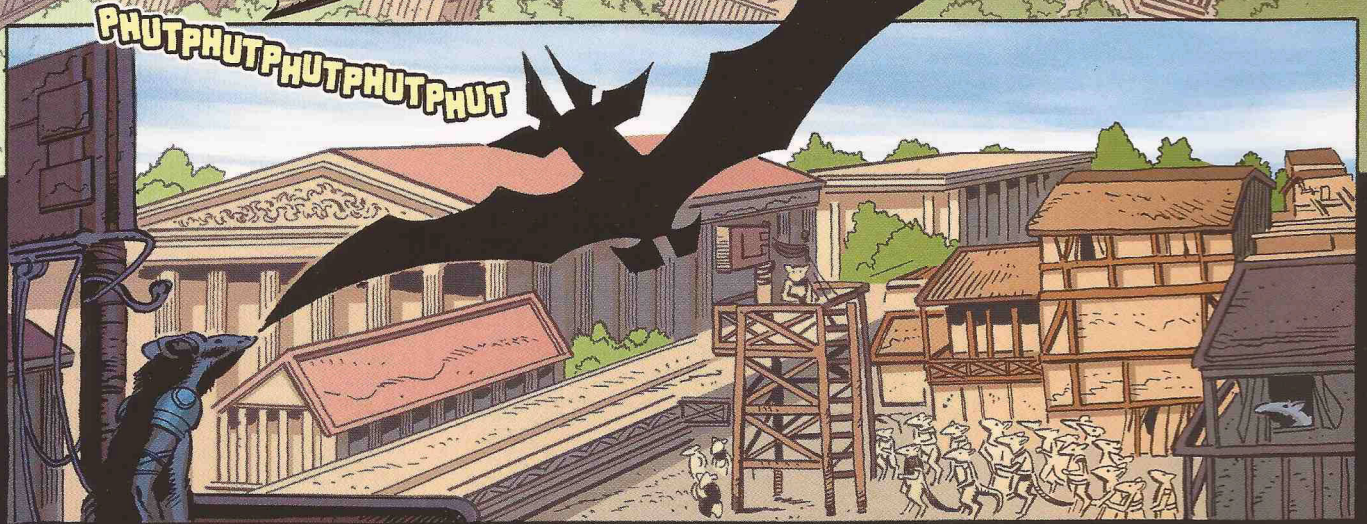
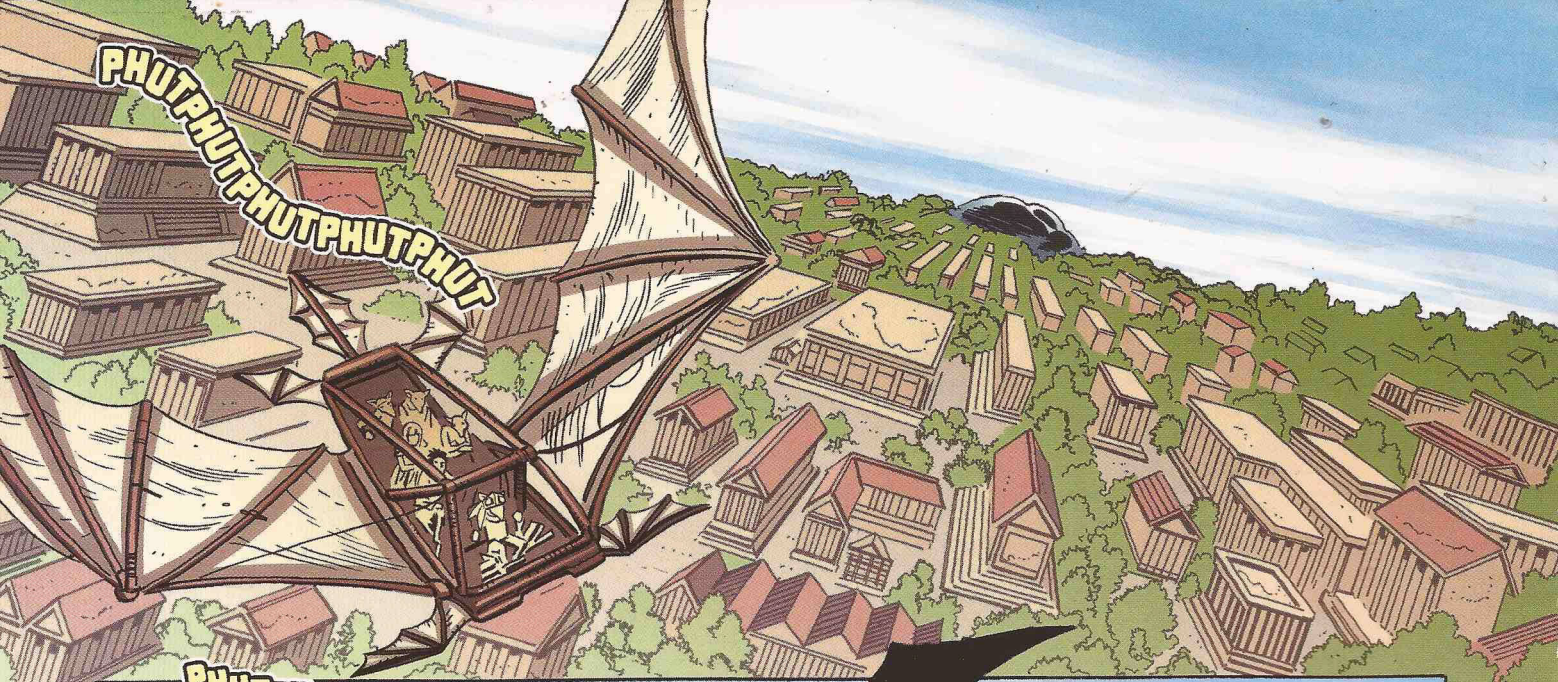
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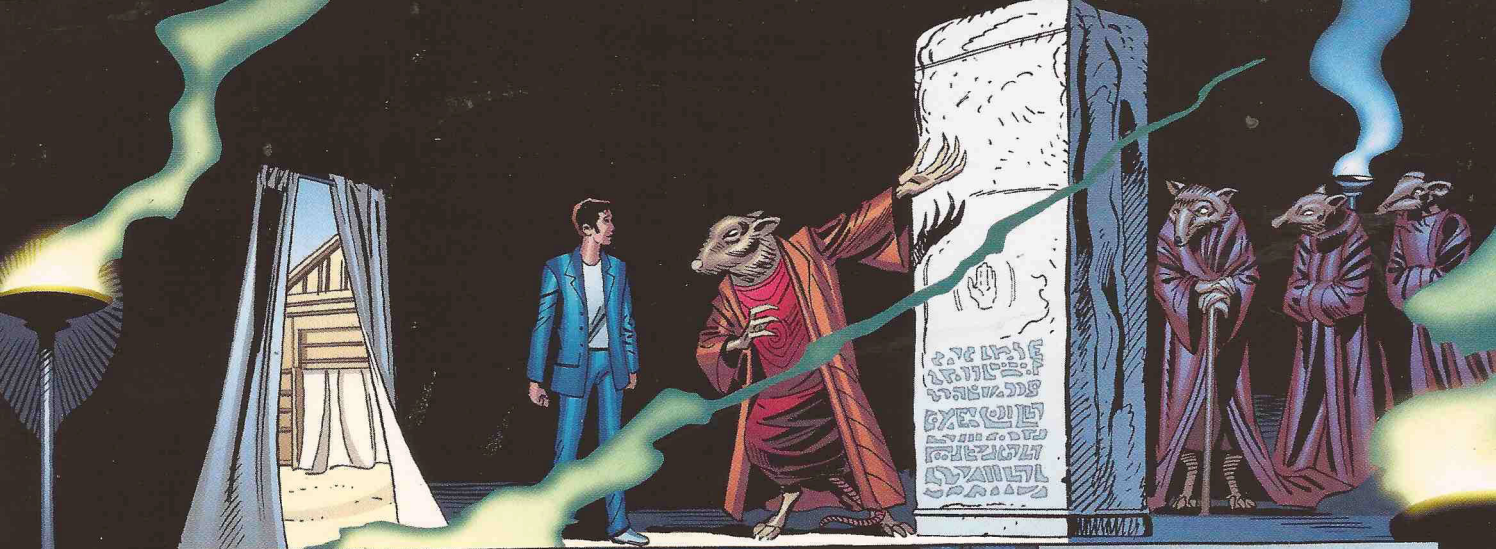


story DAN McDAID pencil art MIKE COLLINS inks DAVID A ROACH
colour JAMES OFFREDI letters ROGER LANGRIDGE editors TOM SPILSBURY & SCOTT GRAY









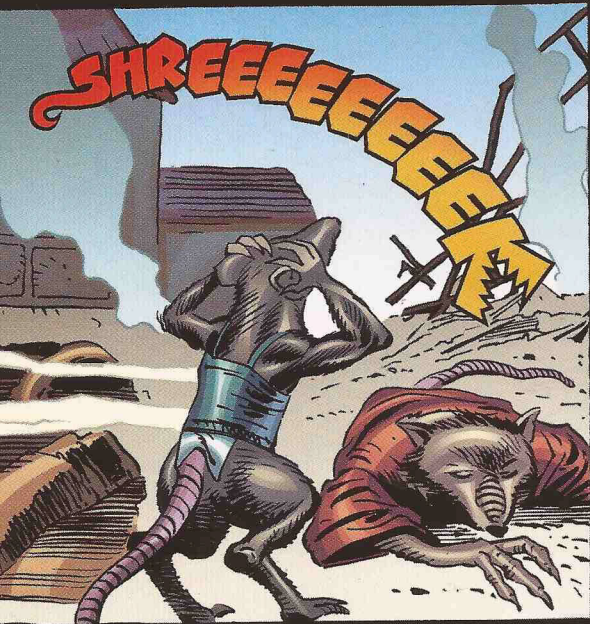
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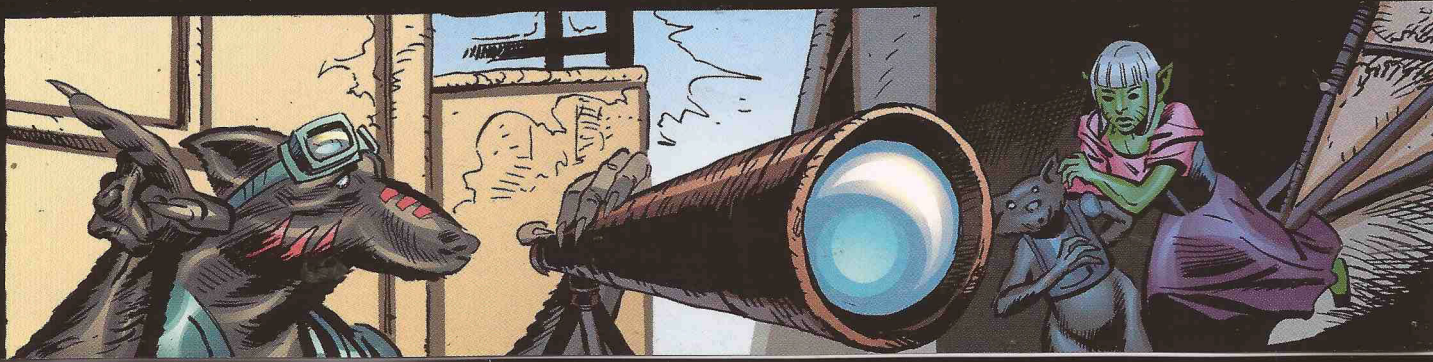
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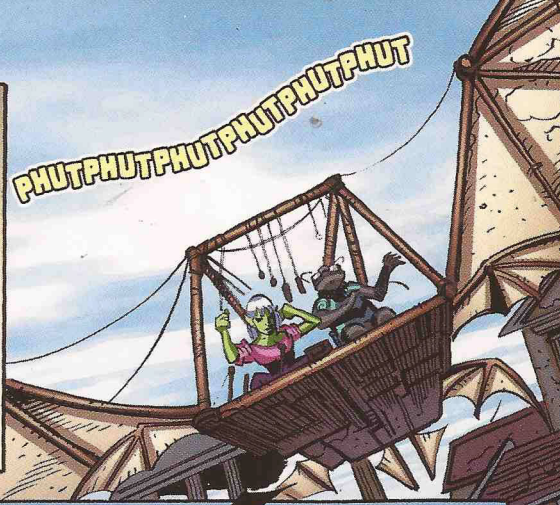


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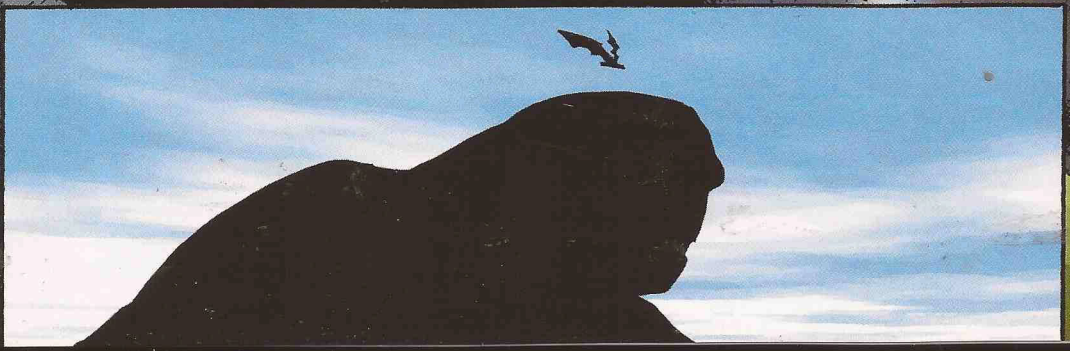
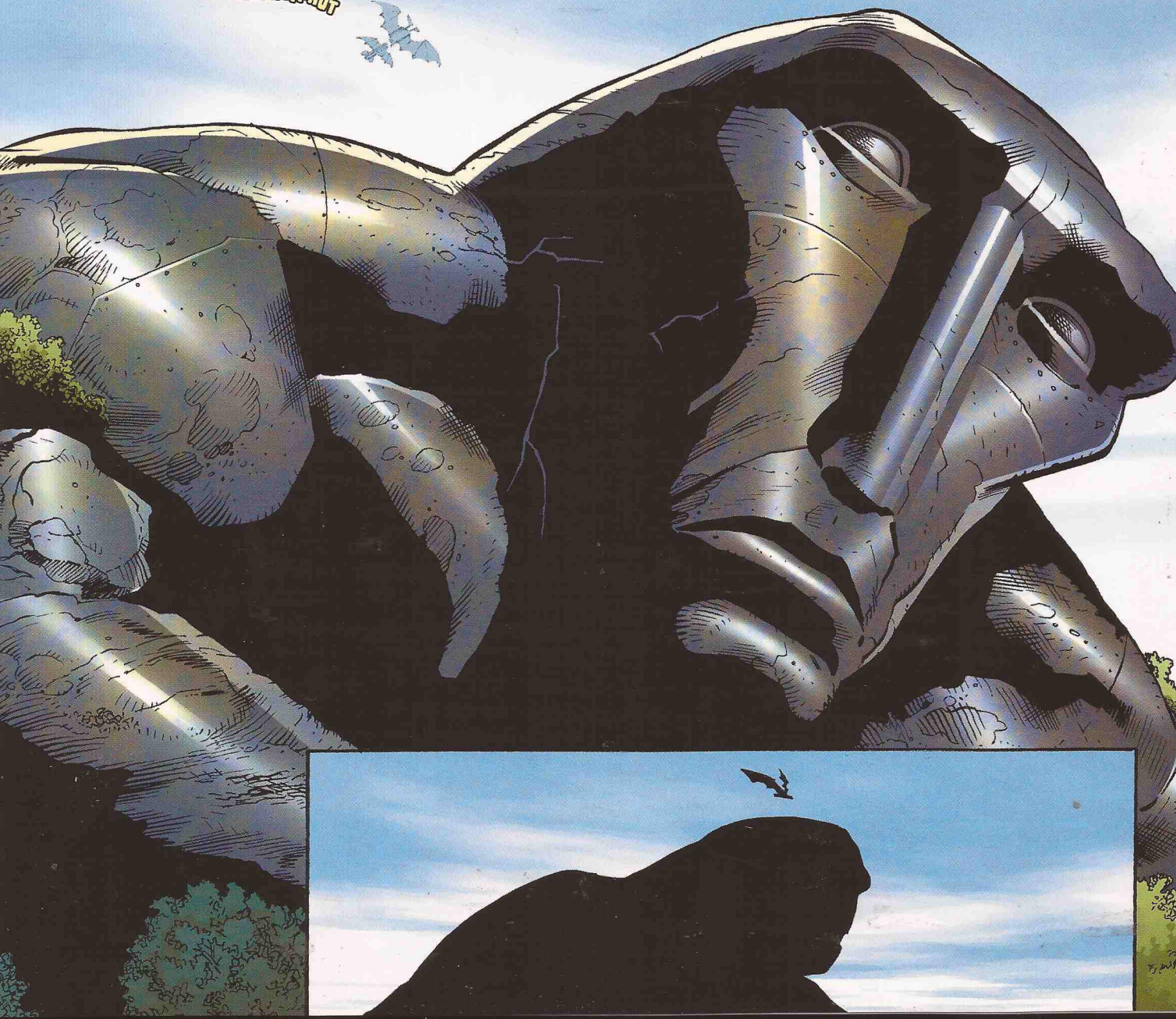
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...SEVENTH GALACTIC WAR, ENTIRE WORLDS CONSUMED...

HUNDREDS OF YEARS... AND NO SIGN OF RESPITE...

...AND THE DEAD. SO MANY...

THIS IS GRAVEWORLD 909...



AND I... AM GROUNDSKEEPER PROSPERO.

WHAT... TIME IS IT?

I...

IT'S LATE, PROSPERO. VERY LATE.



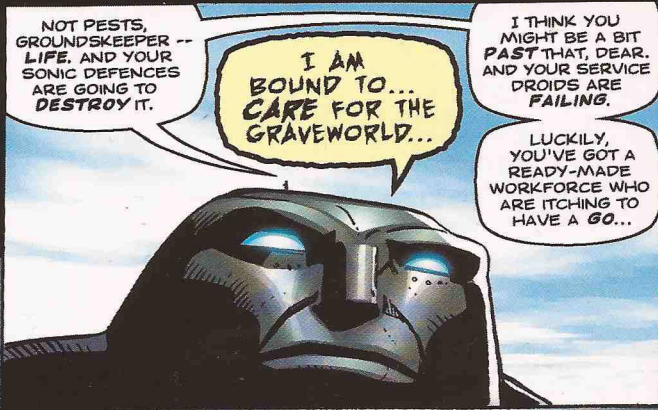
I CAN SPEAK NOW. WHY...?

I HAVE ENDED THE PALL... THE SILENCE... OF A HUNDRED THOUSAND YEARS...

HOW ELSE WOULD I THANK YOU... FOR REBOOTING ME?



"THE GRAVEWORLD IS... COVERED WITH... PESTS..."



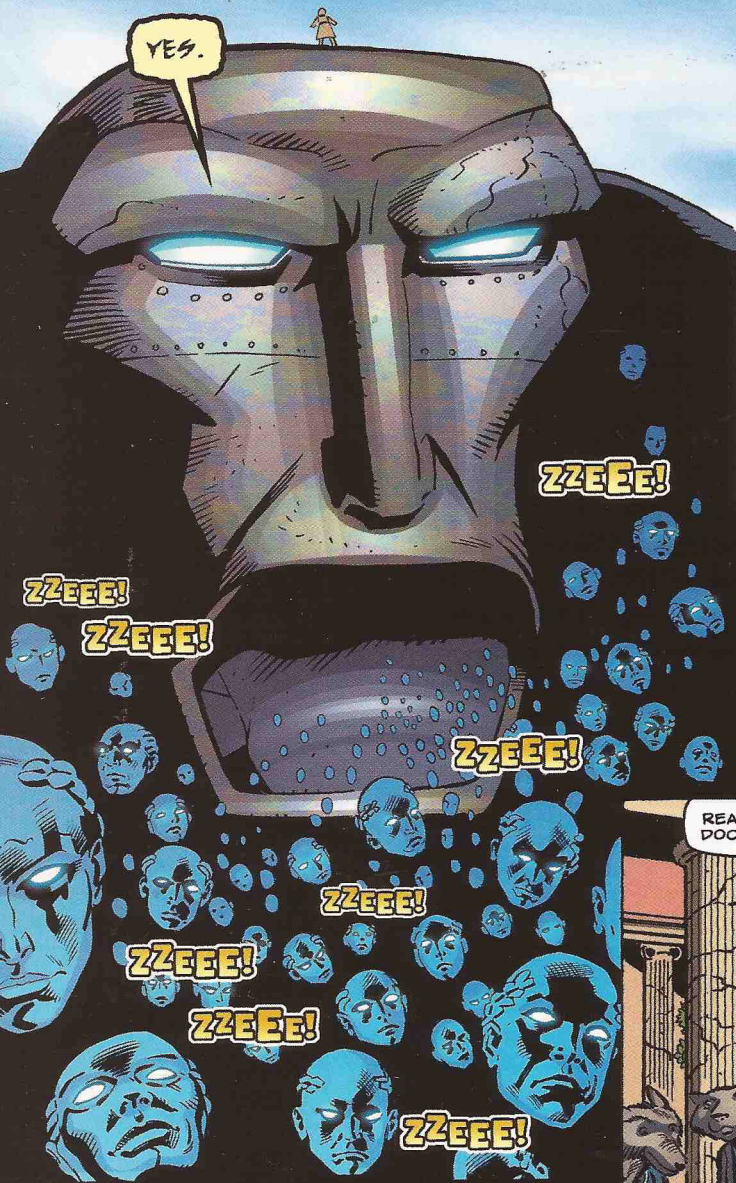
NOT PESTS, GROUNDSKEEPER -- LIFE. AND YOUR SONIC DEFENCES ARE GOING TO DESTROY IT.

I AM BOUND TO... CARE FOR THE GRAVEWORLD...

I THINK YOU MIGHT BE A BIT PAST THAT, DEAR. AND YOUR SERVICE DROIDS ARE FAILING.

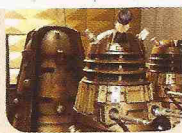
LUCKILY, YOU'VE GOT A READY-MADE WORKFORCE WHO ARE ITCHING TO HAVE A GO...

WHAT DO YOU SAY, PROSPERO?



NEXT: GHOSTS OF THE NORTHERN LINE

YOU ARE NOT ALONE



Neil Harris covers his ears and says "lalalalalalala..."

SSHHH! SPOILERS!

It's that time again. A new series of *Doctor Who* is being shot and, with the inexorability of a melting iceberg, spoilers are starting to leak out. At first it's just the odd telephoto snapshot during location filming, maybe a glimpse of an extra in a monster costume puffing on a quiet

fag, or a snatch of conversation overheard on the London-to-Cardiff train. But soon the drip will become a torrent, as fans see enough scenes being recorded to piece together the plot, as actors accidentally let things slip, as journalists start snuffling around for gossip, and as discarded scripts get mysteriously rescued from waste paper baskets by selfless individuals seeking to preserve them for posterity.

Which is all well and marvellous, a testament to the show's popularity. And so as long as it doesn't spoil anyone's enjoyment, where's the harm? Well, it depends on what you consider to be a spoiler. I know some fans who consider any information about a forthcoming episode beyond the time

and channel of broadcast to be beyond the pale. They will not only avoid the internet, they will avoid reading newspapers, put their issues of *DWM* to one side to be enjoyed at a later date, even switch off before the 'Next time' clips at the end of each episode. There are even some fans out there who won't watch anything on the BBC *at all* for fear of accidentally catching sight of a *Doctor Who* trailer. They are the spoiler fundamentalists, the hard-liners, the militant wing. The fandom equivalent of North Korea. Cross them at your peril.

At the other end of the spectrum you have an equally, if not more, annoying category of fan, who I will call Mister 'It's not a spoiler, but...'. Mister 'It's not a spoiler, but...' is the fan who has managed to see something before you and who can't help telling you *everything* about it. And because they know what's coming up, they feel qualified to decide what does and does not constitute a 'spoiler'. They think they're being considerate by only telling you things which won't ruin the viewing experience. In *their* opinion.

Except you can sure that what Mister 'It's not a spoiler, but...' doesn't consider to be a spoiler will *always* be the worst spoiler imaginable! It's like – to give an example which hopefully won't spoil anything for anybody – he or she will say "It's not a spoiler, but..."

Professor Yana is actually the Master after he's been turned human using a chameleon arch." Or "It's not a spoiler, but... there are Daleks inside

preconceptions, the worst thing you can be told is that you will *enjoy* it. That's unfairly raising your expectations. How are you supposed to enjoy something if you know in advance that you're supposed to enjoy it? You'll just spend the whole time thinking, 'Well, I'm enjoying this – but not

quite as much as I thought I would.' You end up being disappointed by something you would have enjoyed much more had you been allowed to come to it cold.

The worst example of this was when Rose was leaked onto the internet a few weeks ahead of broadcast. It created a social schism. Half of my friends were hermetically sealed in their flats refusing to answer the telephone. The other half were starting every conversation with "It's not a spoiler, but... there's a great bit at the end where the Autons come to life

– I think you'll really enjoy it."

It used to be a general rule of thumb that a spoiler was anything which wouldn't appear in pre-publicity in the *Radio Times*. Unfortunately, that's kind of gone out of the window since the scandal known as 'Secs-Gate', where the *Radio Times* single-handedly ruined *Daleks in Manhattan* by having a cover depicting a human being with a Dalek stuck on its head (or, depending on your point of view, a Dalek with a human being stuck up its bottom).

Being an old fart of fandom, I realise how precious a gift it is to watch an episode without knowing what happens next or whether it is supposed to be 'good' or not. That's how I watched the show in the 1970s and 80s – but at the same time, I was reading synopses and reviews of the stories I hadn't seen, so by the time I finally did see them, I'd effectively 'spoiled'



"A new series of *Doctor Who* is being shot and with the inexorability of a melting iceberg, spoilers are starting to leak out..."

that big golden sphere." Or "It's not a spoiler, but... Bad Wolf is a message sent back through time from a future Rose after she has looked into the heart of the TARDIS to tell her earlier self that she should look into the heart of the TARDIS so she can send that message, or something like that, although to be honest the more I think about it the more confused I get..."

The worst thing Mister 'It's not a spoiler, but...' can say, though, is this: "It's not a spoiler, but... *I think you'll really enjoy it.*" Aaaaargh! More than anything else, this makes me want to bludgeon them into silence with a copy of the 1977 *Doctor Who Annual* (ie the extremely large one). If you want to come to an episode free of

them for myself. There's a whole generation of fans who were disappointed when they saw the *The Tomb of the Cybermen* or *The Dæmons* – not because those stories aren't fantastic, but because for years they'd had to listen to older fans telling them "It's not a spoiler but... I think you'll really enjoy it."

Speaking of which, the first time I saw *The Dæmons* was at a *Doctor Who* convention in the late 80s. I still haven't forgiven the two fans sitting in front of me who, throughout the whole story, felt the need to say each line of dialogue before it was said on-screen, before snorting derisively amongst themselves for being so clever.

Fortunately I had a copy of the 1977 *Doctor Who Annual* to hand.



As we await the arrival of the Eleventh Doctor, **The Watcher** foreshadows the newcomer, by looking back at Doctors past...

The Watcher's Guide to...

The SEVENTH DOCTOR

(1987-1996)



By the late 1980s *Doctor Who* was struggling to reach a mainstream audience. Even within the BBC it seemed that the show had lost the status it had once enjoyed. Seasons grew shorter and the programme was rescheduled in a weekday evening slot opposite ITV's perennial ratings magnet *Coronation Street*. Things looked bleak for *Doctor Who*'s long-term future, and sure enough in December 1989 *Survival* brought the show's original 26-year run to an end. But those who were loyal enough to stay with *Doctor Who* during those difficult years were rewarded by something strange and wonderful – because, after some rough times in the mid-1980s, *Doctor Who* was undergoing a rebirth. There was a new atmosphere of mystery and drama, a new sense of excitement and purpose – and at the heart of it all, a new Doctor...

"I can hear the sound of empires toppling."

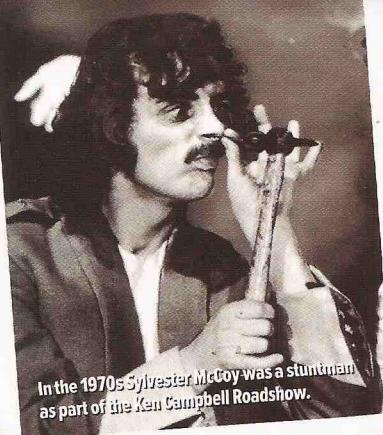
(**The Happiness Patrol**)

The Seventh Doctor is a mystical, elfin figure with a dishevelled charm, a quiet authority and a fierce passion for justice lurking beneath his clownish exterior. He's much given to quiet contemplation and mysterious brooding, approaching his battles as though he were playing a game of chess with the forces of darkness. And sure enough, the forces of darkness are ranged against him: in addition to such indefatigable foes as the Daleks, the Cybermen and the Master, the Seventh Doctor finds himself pitted against ancient and elemental beings like the Gods of Ragnarok, the dimension-riding sorceress Morgaine, and the formless entity Fenric who embodies "evil since the dawn of time". And these mighty opposites know the Doctor of old: he often lets slip enigmatic hints about forgotten times and ancient conflicts in which he himself once played a role, and now the ghosts of the past are returning to haunt him. As the Seventh Doctor tells his new friend Ace, "We all have a universe of our own terrors to face..."



The Watcher's Guide to... The SEVENTH DOCTOR

Sylvester McCoy (1943-)



In the 1970s Sylvester McCoy was a stuntman as part of the Ken Campbell Roadshow.

Born in the Scottish seaside resort of Dunoon, Percy James Patrick Kent-Smith trained in his youth for the priesthood, before finding employment with an insurance company and later as a box office clerk at London's Roundhouse Theatre. It was here that he crossed paths with the actor, director and maverick theatrical impresario Ken Campbell, later to win mainstream fame for his roles in *Fawlty Towers* and *In Sickness and in Health*, but better known within the profession for a host of experimental theatre projects. Among them was his comedy revue *The Ken Campbell*

Roadshow, and it was in this motley troupe of vaudeville performers that Percy Kent-Smith found his new calling: adopting the stage name 'Sylvester McCoy' (the 'r' rolled

in later), he became the show's daredevil comedy stunt performer, famous for hammering nails up his nose, putting ferrets down his trousers, and even setting his head on fire. Please don't try this at home.

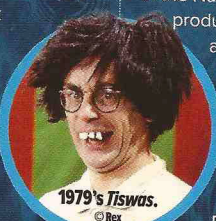
The variety theme continued with comedy turns in the children's shows *Vision On*, *Tiswas* and *Jigsaw*, and 'straight' acting beckoned with credits including the 1979 film of *Dracula* and a 1985 ITV drama about Scott of the Antarctic, *The Last Place On Earth*.

In 1987 Ken Campbell was among the hopefuls who applied for the role of the Seventh Doctor,

and he suggested that his old friend McCoy should audition as well. Campbell's approach wasn't successful, but McCoy was a hit with the production team: at the time he was playing the title role in the National Theatre's seasonal production of *The Pied Piper*, and his charismatic portrayal of the fairytale figure was instrumental in winning him the part. By turns clownish and sombre, histrionic and reflective, the Seventh Doctor redefined the series for the late 1980s.

Since leaving *Doctor Who*, McCoy has reprised the role in numerous audio dramas and spin-offs, while his other television credits include Mr Dowling in *Tom Jones* and the murderer Michael Sams in *Beyond Fear*. Recent years have seen him winning some prestigious theatre gigs, including the title role in *The Mikado* and

the Fool in the Royal Shakespeare Company's 2007 production of *King Lear*, starring Sir Ian McKellen. In the latter role McCoy revived an old signature routine from his variety days, making him probably the only performer who will ever be able to boast that he has played the spoons in both *King Lear* and *Doctor Who*. Sylvester McCoy: his days like crazy paving!

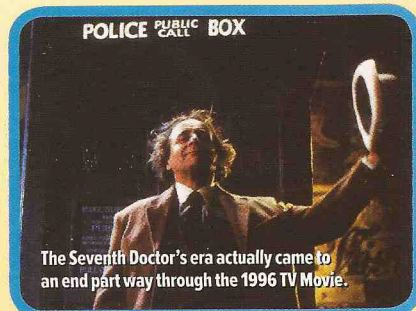


Sylvester acts the Fool in *King Lear*.

Notable FIRSTS

Uniquely, the Seventh Doctor's debut story begins with a regeneration scene. Normally this happens at the climax of the previous Doctor's swansong, but in 1987 tradition was

overturned for purely practical reasons. Upset by the BBC's decision not to renew his contract, Colin Baker declined the invitation to return and shoot a departure story, and in his absence the production team was forced to rethink. The result, a rather out-of-the-blue regeneration which begins with a face-down Sylvester McCoy wearing the Sixth Doctor's costume and a curly blond wig, isn't the greatest of solutions... but hey, what else were they to do?



● This era is also unique in that it ends halfway through a story. The Seventh Doctor's dates make him sound like the longest-running incarnation yet, and purely in terms of elapsed time he certainly is – but for most of that period *Doctor Who* was not in production. Seven years after completing work on the regular series, Sylvester McCoy returned to film the establishing sequences of the 1996 TV Movie which ushered in the Eighth Doctor. But this time it's considerably more than a quick fumble on the

TARDIS floor in the opening moments: regeneration number seven doesn't happen until more than 20 minutes into the TV Movie, making it just as much a part of the Seventh Doctor's era as his successor's.

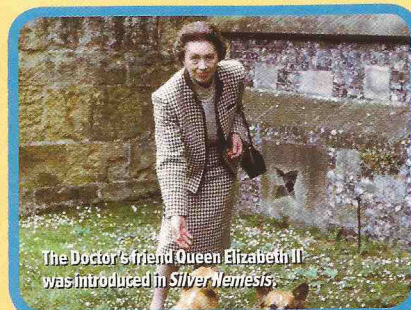
● Pedants might wish to quibble about the unorthodox title arrangements of *The Ambassadors of Death* or the placing of archive clips before the opening credits of *Castrovalva* and *The Five Doctors*, but when it comes to kicking off a story with a brand new, custom-built pre-credits sequence, the Seventh Doctor's era leads the way with two examples of what has now become established practice. The initial regeneration scene takes place before the opening credits of *Time and the Rani*, and a year later *Remembrance of the Daleks* kicks off in style with a shot of planet Earth hanging in space, while a building babble of audio clips from 1963 (JFK, General de Gaulle, Martin Luther King) fills the soundtrack as a Dalek spaceship glides ominously into the foreground. And cue the titles. One of the best opening gambits ever.

● We established last issue that Skaro's finest are seen taking to the air a full three years before the famous first cliffhanger of *Remembrance of the Daleks*, but the Seventh Doctor's encounter with his arch-enemies establishes some other significant Dalek iconography. The dramatic death of a soldier in that same episode marks the début of the 'X-ray skeleton' extermination effect familiar to viewers of more recent episodes, and although we met the Emperor Dalek way back in the Second Doctor's era, *Remembrance* ushers in a new bulbous-headed model inspired by the Emperor seen in the 1960s comic strips – but this one hides a secret inside...



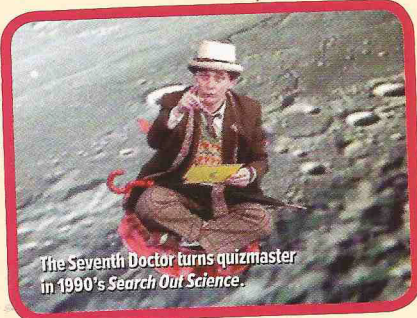
● Another now-familiar tradition previewed by the Seventh Doctor's era is the idea that the materialisation of the TARDIS is accompanied by unearthly gusts of wind. Happens all the time these days, but it's a breath of fresh air in *Silver Nemesis*, when the ship's arrival in 1638 raises enough of a breeze to blow out Lady Peinforte's candles.

● *Silver Nemesis* also sees the *Doctor Who* début of Britain's reigning monarch Elizabeth II, who makes a brief appearance in the guise of professional lookalike Mary Reynolds. A similar gag crops up many years later in *Voyage of the Damned*, in which the Queen's voice is provided by Jessica Martin, better known to *Doctor Who* fans as the werewolf Mags in *The Greatest Show in the Galaxy* – spookily enough the story that immediately follows *Silver Nemesis*. And to complete the Elizabethan hat-trick, archive footage of the 1953 coronation is of course included in *The Idiot's Lantern*. So, are we including Elizabeth II in our official list of 'recurring characters'? Oh, don't be so daft. Come to think of it, the same goes for Elizabeth I...



The Watcher's Guide to... The SEVENTH DOCTOR

Who's counting?



The Seventh Doctor turns quizmaster in 1990's *Search Out Science*.

In 1990 Sylvester McCoy and Sophie Aldred reprised their roles as the Doctor and Ace in a special edition of the BBC's educational children's show *Search Out Science*, in which the Doctor challenged Ace, K9 and Cedric ("the most intelligent inhabitant of the planet Glurk", since you ask) to a series of astronomical brain-teasers. McCoy and Aldred remained 'in character' throughout the show, which used the *Doctor Who* theme music and at 19 minutes was almost as long as a regular episode of *Doctor Who*. So... does it count as one?

Readers with long memories and short fuses may already be fulminating about the omission of such delights as the *Children in Need* sketches *Time Crash* and *Dimensions in Time* from the sidebars accompanying these articles. It could certainly be argued that the *Children in Need* Specials are 'canonical' – but the trouble is, once you've ushered them in, you've opened a chink in the floodgates. What about *Search Out Science*?

What about the Tenth Doctor's appearances in *Music of the Spheres* and *Extras*? What about the Fourth Doctor's antipodean adventures with Romana as they discover the merits of Prime Computers? There's a whole parade of cameos on *Blue Peter*, *Disney Time*, *Seaside Special* and *Jim'll Fix It* in which various Doctors have acted the part rather than appeared as themselves.

As so often with *Doctor Who*, we just have to accept that the boundaries of reality are frayed around the edges. Here are a few more of our favourite extra-curricular appearances by the Doctor and his friends...



recalling some of the monsters he's met on his travels. "Six buffaloes a day it used to eat, and two wheelbarrow-loads of coconuts – unbroken!" That's the Shrievenzale, in case you're wondering.



from the Master. "I challenge you, Doctor, in your latest guise – you are the most arrogant of all! Let us decide our feud once and forever!" How very post-structuralist.

Animal Magic (1979)

Direct from the misty jungles of Chloris, the Fourth Doctor files a report for the long-running nature show,

Saturday Superstore (1984)

A live phone-in with Colin Baker and Nicola Bryant is interrupted by a threatening call



What do we make of this, then? Like 2005's scene and 2007's *Time Crash*, *Dimensions in Time* was a *Children in Need* Special.



A Fix With Sontarans (1985)

In a massively extravagant effort to make a young fan's dream come true

on *Jim'll Fix It*, the Sixth Doctor endures one of his most terrifying adventures as the TARDIS is infiltrated by Tegan Jovanka, a pair of Sontarans and an eight-year-old boy called Gareth Jenkins. "Coordinate the vespian transmogrifier ratchet override flange simulator!" Easier said than done.



The Black and White Minstrel Show (1972)

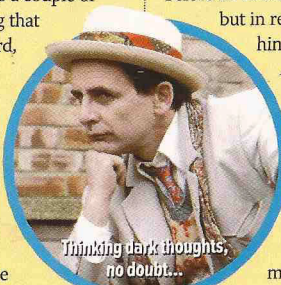
Ah, things were different in the olden days. How different? I'll tell you how

different. A bunch of white singers blacked up with boot polish, wagging jazz-hands in front of some cheapo 'alien planet' scenery before being upstaged by the arrival of Alpha Centauri. That's how different. Sometimes you've just gotta love the licence fee.

Cliché-Busting: The 'dark' Doctor?

It's traditional to describe the Seventh Doctor as the 'dark' one. He's mysterious. He's manipulative. He's following secret agendas, throwing the dice in sinister cosmic games that began even before the First Doctor arrived on Earth back in 1963.

Sounds great, doesn't it? But besides a couple of ostentatiously enigmatic lines implying that he might be more than just a Time Lord, does it really amount to anything new? Is he intrinsically any 'darker' or more manipulative than, for example, the Second Doctor, who heartlessly exploits Jamie in the quest for the Human Factor, and accidentally-on-purpose opens the tombs of the Cybermen? Or what about the Fourth Doctor, who helps the



Thinking dark thoughts, no doubt...

Vardans invade Gallifrey while ruthlessly keeping the Time Lords, not to mention the viewers at home, completely in the dark as to his true intentions, and who unflinchingly informs the hapless Professor Sorenson that he has no choice but to commit suicide? That's kind of veering towards darkish, isn't it?

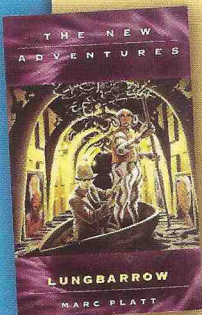
And then there's this 'more than just a Time Lord' business. Another venerable cliché attached to the Seventh Doctor's era is the notion of

the so-called 'Cartmel Masterplan', a fan-sponsored theory which maintains that script editor Andrew Cartmel was playing a meticulously mapped-out game of his own which would have culminated in shock-horror revelations about the Doctor's true nature and origins – if only *Doctor Who* hadn't been cancelled before he could get to that bit. It's an attractive idea,

but in reality it was constructed largely with hindsight and bolstered by the *New Adventures* novels of the 1990s (notably Marc Platt's *Lungbarrow*, originally a Seventh Doctor script rejected by the producer precisely because it revealed too much about the Doctor and his Gallifreyan past). It's true that Cartmel was eager to restore some

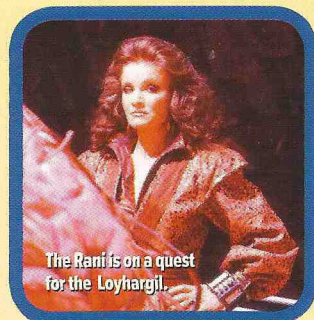
mystery to the

Seventh Doctor and rescue him from being, as he put it, "a mere Time Lord amongst other Time Lords," but it's also true that Cartmel later insisted that the idea that he was working towards revealing a secret new identity for the Doctor was "just a giant tease. There's no way you can say who the Doctor really is." Humans, eh? Always seeing patterns in things that aren't there...



Adventures of the SEVENTH DOCTOR

I have the Loyhargil!



The Rani is on a quest for the Loyhargil.

Loyhargil: a mystical substance which provides the key to the Rani's mind-bendingly complicated plan involving strange matter, giant brains, exploding bubbles and Albert Einstein. Given that she's gone to such byzantine trouble to get her hands on it, it's perhaps unsurprising that 'Loyhargil' is an anagram of 'Holy Grail'. There's a lot of arcane anagram fun in 1980s *Doctor Who*: the Foamasi gangsters in *The Leisure Hive* appropriately employ the same letters as 'Mafiosa', while the food-loving Androgums in *The Two Doctors* are 'gourmands'. Adric was named after the mathematician Paul Dirac, but it's uncertain whether Frederick Treves, who played Brotadac in *Meglos*, was ever aware that his character's name was, either by accident or design, an anagram of 'bad actor'.

Doctor Who's virtuoso of villainous verbal volatility is unquestionably the Master, as Consul 'Tremas' and Sir Gilles 'Estram' will tell you. In the 1980s he even gives rise to some memorable anagrams in the show's closing credits, the better to conceal the presence of Anthony Ainley beneath the Master's many disguises: *Castrovalva*'s Portreeve is apparently played by 'Neil Toynay', and *Time-Flight*'s Kalid by someone called 'Leon Ny Taiy'. In *The King's Demons*, Sir Gilles conceals himself behind not only a fiendishly accurate French accent, but also the *Radio Times* appellation 'James Stoker' – that's 'Master's joke' to you and me. And in *Remembrance of the Daleks* a disguised Davros follows suit, with 'Roy Tromelly' standing in for Terry Molloy to allay the suspicions of ever-vigilant fans.



'Roy Tromelly' is revealed.

Stars on the rise...

Doctor Who has a proud tradition of attracting prestigious names to its guest cast, but in the 1980s something new started to happen, as the show began signing up stars whose celebrity was in danger of becoming more of a talking point than their performances. Ken Dodd! Alexei Sayle! Hale and Pace! Lee John! And even when it wasn't comedians and pop stars, there were times when the often brilliant gambit of casting respected actors 'against type' was pushed beyond credible limits: it's beyond question that Beryl Reid was one of the finest screen actors of her generation, but *Earthshock*'s script is quite clearly asking for Ripley from *Alien*. Instead it gets Mrs Slocombe in a bomber jacket. Likewise, it's patently obvious that *The Trial of a Time Lord*'s Katryca was conceived as a *Doctor Who* riff on Tina Turner's appearance as Auntie Entity in the previous year's *Mad Max Beyond Thunderdome*. At the very least we needed



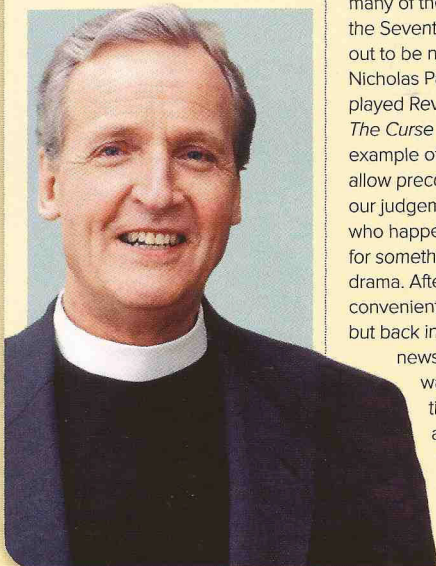
Daddy in Delta and the Bannermen.



Hale and Pace in Survival.

Eartha Kitt; instead we got Joan Sims, another terrific actress but a seriously odd choice as a post-apocalypse warrior queen.

But hold on, because there's a danger of being snooty and stupid about this. Ken Dodd's turn as the Tollmaster in *Delta and the Bannermen*, party-hooter and all, might be pure undiluted tattyfiliousness, but it's exactly what the role demands. And many of the star bookings in the Seventh Doctor's era turned out to be nothing short of superb: Nicholas Parsons' beautifully played Reverend Wainwright in *The Curse of Fenric* is a shining example of why we should never allow preconceptions to cloud our judgement of a performer who happens to be better known for something other than straight drama. After all, everybody's conveniently forgotten it now, but back in 2004 every single newspaper in the land was spluttering with tiny-minded indignation at the very idea that that a pop singer like Billie Piper could possibly be any good at acting. Hah!



- Time and the Rani (4 episodes)
- Paradise Towers (4 episodes)
- Delta and the Bannermen (3 episodes)
- Dragonfire (3 episodes)
- Remembrance of the Daleks (4 episodes)
- The Happiness Patrol (3 episodes)
- Silver Nemesis (3 episodes)
- The Greatest Show in the Galaxy (4 episodes)
- Battlefield (4 episodes)
- Ghost Light (3 episodes)
- The Curse of Fenric (4 episodes)
- Survival (3 episodes)
- Doctor Who (1 episode)

Companions of the Seventh Doctor

- Mel Bush
(The Trial of a Time Lord – Dragonfire)
- Ace
(Dragonfire – Survival)

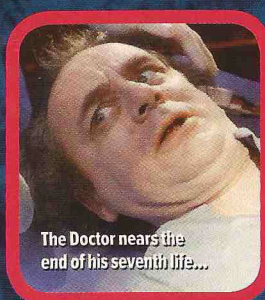
Other recurring characters

- The Rani
(Time and the Rani)
- Sabalom Glitz
(Dragonfire)
- Davros
(Remembrance of the Daleks)
- Brigadier Lethbridge-Stewart
(Battlefield)
- The Master
(Survival, Doctor Who)

Regeneration No.7

"Whatever you're about to do, stop! No! I am not human! I am not like you!" (Doctor Who)

The Seventh Doctor met his Waterloo in a hail of bullets on the streets of San Francisco, where the TARDIS materialised amid an outbreak of gang warfare. Still alive, the Doctor was rushed to a nearby hospital where, despite his desperate protestations on the operating table, he was fatally injured by the well-intentioned attempts of Dr Grace Holloway to save his life with invasive surgery. He was pronounced dead and his body was taken to the hospital mortuary where, at dead of night, he regenerated. The Eighth Doctor rose from his slab to the terror of a mortuary attendant, who was watching an old *Frankenstein* movie at the time...



The Doctor nears the end of his seventh life...



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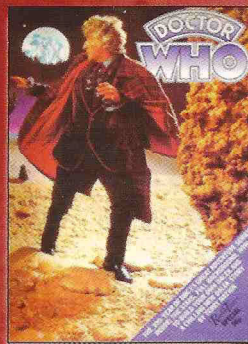
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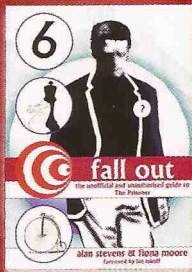


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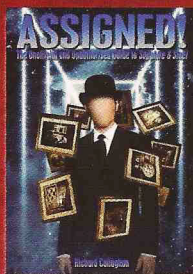


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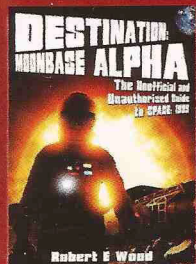
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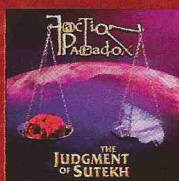
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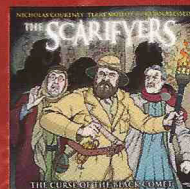
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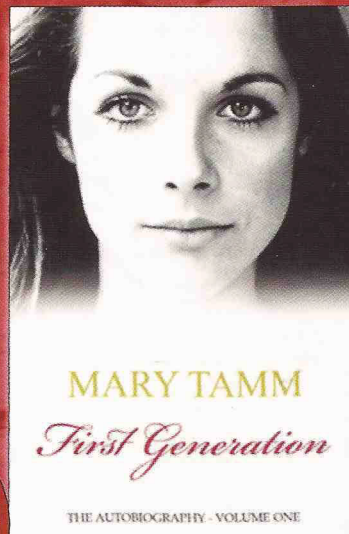
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THE DWM REVIEW

The worlds of *Doctor Who* in review: » **Television**
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Illustration BEN WILL-SHER

» The Twin Dilemma

DVD 2|entertain

Starring Colin Baker, Nicola Bryant **Writer** Anthony Steven **Director** Peter Moffatt **RRP** £19.56

IT'S SUCH AN UNFORTUNATE

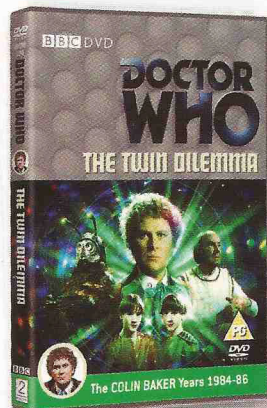
coincidence, you have to laugh. The same month **DWM** publishes the results of its *Mighty 200* survey, *Doctor Who*'s 200th most popular adventure is released on DVD. They should pop a sticker on the box to celebrate the fact. 'From the people who brought you *Timelash* and *Time-Flight*' perhaps, in large, friendly letters. Moreover, *The Twin Dilemma* makes Colin Baker the first of the Doctors to have his whole era available on DVD. By story-score average, we now learn he's the tenth most-popular Doctor. Eleventh most-popular in fact, as by this measure he's even beaten by Peter Cushing.

And, of course, we find *The Caves of Androzani* at the top of the list. So we have two serials, produced on the same watch – with the astonishing final episode of *Caves* broadcast just six days before the astonishing first episode of *The Twin Dilemma* – but when we judge their relative worth, we find the whole history of *Doctor Who* slotted between them. It's a remarkable thing.

But what does *The Twin Dilemma*'s placing, and that survey as a whole, tell us about how we judge success and failure within the world of *Doctor Who*? To my mind, what the top stories have in common is a robust commitment to the fictional world they offer. When we watch *Doctor Who* we pray that it won't break its own spell; that it will never make us think of studios, of cameras, of actors. We

know it's a TV show, we revel in the trivia and relish the gossip, but what we really want to do is *believe*, to be transported to another place for 25 or 45 minutes. And so strong is that desire, we are a more forgiving audience than we sometimes affect to be. Even in that Top 10, there's the Magma Beast doing its budgerigar shuffle through the caves of Androzani. Calamitous claims om-nom-nom beneath the surface of Skaro. In the sewers of Victorian London lurk the results of Weng-Chiang's unholy experiments in upholstery.

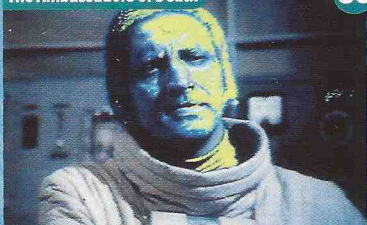
But while these burdens strain the fragile threads from which our disbelief is suspended, we accept them. A strong story and a spirited script can weave a new world out of words alone, and still allow latitude for disaster further along the production process. However, when a story falls at that first hurdle, when its script is arrant gibberish from the off, then it's impossible to forgive; and as the survey proves, impossible to forget.



ALSO
INSIDE!

The Ambassadors of Death

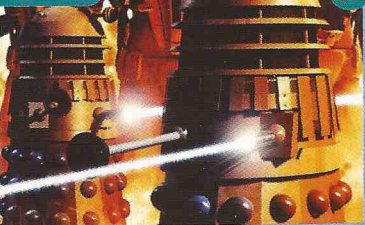
60



» 'What's underlined is how fast and tense the story is.'

Patient Zero

62



» 'The Daleks here are more horrible than ever!'

The Eight Truths

62



» 'This is a strong story for female characters...'

» The Ambassadors of Death



Soundtrack CD BBC Audio
Written by David Whitaker
Narrated by Caroline John
RRP £13.70

THE NUMBER OF REWRITES THAT *The Ambassadors of Death* went through has contributed to a view that it's the weakest story of Jon Pertwee's debut season. Don't believe a word of it. Pertwee, in stern, almost uppity mood, absolutely dominates, hot on the trail of three missing alien astronauts. John Aibineri is superb as the astronauts' abductor General Carrington, while just one year after playing the dead-end part of Rago in dry Second Doctor story *The Dominators*, Ronald Allen is a revelation and the epitome of unflappable cool as the head of space centre control, Ralph Cornish.

That the adventure isn't let down by its visuals doesn't make a lot of difference on audio, but what is underlined is how fast and tense the story is. The Doctor and space centre control listening to an alien signal in Episode 1 is completely gripping, while it's an absolute crime that Episode 2's cliffhanger, with the Doctor ordering the astronauts' space capsule to be cut open,

isn't recognised as one of the best and most dramatic in the series. The accusation

that *Ambassadors* rambles is unfounded. Yes, the story goes off in a number of different directions, but it never loses your attention. Caroline John, companion Liz Shaw in the story, handles linking narration, and along with a detailed script, makes good work of some very visual sequences such as the balletic 2007-inspired space scenes and model-work. A 20-minute interview with John offers insight into the story's production and, amusingly, how Pertwee taught her uttering expletives in bad takes would ensure the production would use the material you wanted – a technique she confesses she used recording this. **VANESSA BISHOP**

◀ *The Twin Dilemma* – a story of alien twins kidnapped by a giant slug to aid his conquest of the Universe – does almost nothing to help us believe in it. At times, it almost looks like a deliberate send-up of *Doctor Who*.

But let's accentuate the positive, just for a moment. Skilled guest stars Maurice Denham, Edwin Richfield and Kevin MacNally use what energy they have left after translating their dialogue into English to breathe some life into Azmael, Mestor and Hugo. The twins themselves have long been the target of criticism, but really, they're not so bad. However, following the casting of the Conrad brothers, someone should have changed the names of their characters. The boys speak with a soft 'r', so 'Romulus and Remus' is too cruel. Their pronunciation has always invited cheap insults, but not here. At least not yet.

Also in the 'plus' column, the model effects are as good as you'll find in any 80s tale. But that's the only compliment we can pay the dressing of this story. Look! The twins have a foot-square Rubik's Cube in their living room, so gosh, they must be clever. A computer console is wrapped in Bacofoil and we're expected not to notice. Perhaps that lazy zig-zag of gaffer tape on the front was supposed to catch the eye? There's no more to be said on the subject of the Sixth Doctor's costume, but it looks positively restrained alongside Hugo Lang's Quality Street karate jacket. And our monster, Mestor – imagined as a giant slug when everyone must have known such a thing was impossible to realise – is a disaster. It's the boggle-eyed Penfold

of all is the Doctor's reaction when he learns that Mestor is dispensing "death by embolism." "Little tiny bubbles go very well in champagne and purgatives, Noma," he expounds. "But not in the blood." What? Still, this stands as the Doctor's first and so far last reference to bowel movements, however oblique. How appropriate that it should occur here.

As for the failure of Sixth Doctor... Well, I think he's Seward's fault too. Colin Baker is doing what he can with the material dished up, but he never makes a connection with us, never transmits any warmth through our screens. The shocking bi-polarity caused by regeneration has always been, and will always be, a great idea, but it's vital to make at least one of the Doctor's two personalities likeable. We can cope with a smug ying – for a few episodes at



'We feel uneasy up to and beyond the Doctor's final insincere smile...'

face and feeble flapping flippers that really do for the stupid thing.

But we shouldn't be surprised. The shoddy monster and the shocking coats are symptoms, not the sickness. They are symptoms of a production team admitting defeat from the off. Anthony Steven clearly didn't understand a word he was writing. Director Peter Moffatt clearly didn't understand a word he was reading. As Steven laboured on these scripts – according to lore – his typewriter blew up, causing him to miss deadlines. What a selfless gesture on the part of that humble Olivetti. When even inanimate objects turn against you, it's time to admit defeat.

However, if we are to apportion fair blame for the failure of *The Twin Dilemma* – and it's no fun if we don't – then stand up Eric Seward, our script editor. It was his job to salvage something from this mess. Even if the meandering plot was beyond help, he should at least have worked harder on the dialogue. It's a challenge to choose the most pathetic line. "I found Zanium on the floor! It looks serious!" is a contender. As made-up space nouns go, 'Zanium' is as low rent as it gets, but it's the mundane qualification of "on the floor" that really brings you down. Perhaps worst

least – if the yang isn't equally insufferable. Here, we're left feeling uneasy up to and beyond the Doctor's final insincere smile.

Of course, stories of a compassionate, friendly Sixth Doctor would eventually make, once Baker was free of Seward's stewardship and safe in the embrace of his fans. But might some of *The Twin Dilemma*'s other players find redemption, too? Well, we see a wobbly black sprite of Mestor's 'soul' flee his death in Part Four, so his evil may well survive somewhere. Perhaps he'll return in Matt Smith's first series? "And now on BBC1, a new Doctor meets an old adversary..." Similarly, the twins are still in the TARDIS when the credits roll, so who knows what other exciting adventures they had with the Doctor and Peri? Set to it, Big Finish! The Sylvest boys deserve to see the universe. Romulus and Remus battle Rutans and Rills on Ravalox and Ribos. Just imagine...

» DVD Extras

Look 100 Years Younger is a feeble discussion of the Doctor's costumes, with Colin Baker and 'media personality' Amy Lamé stating the obvious for ten minutes. "Ah! There's the famous scarf!" says Lamé, greeting a clip of Tom Baker wearing his

famous scarf. But the vague chunter is all just preamble to this programme's one great trick, where some nifty computer wizardry intercedes in the final scene of *The Twin Dilemma* and redresses the Sixth Doctor in a natty black suit and tie.

Our star pays a visit to *Blue Peter* in the first of two little gems from the archive offered on this disc. Presenter Janet Ellis has a delightfully mumsy interview style. "Tell me more about the Gastropods," she says, in the same matter-of-fact tone she might use to ask boy scouts about their badges. Having shown a short clip of Mestor, Janet adds: "These enemies of Doctor Who do have a habit of keeping the audience on the edge of their seats." Indeed they do, but in this case simply to make it easier to reach the 'off' switch. A further clip shows the Doctor in full homicidal rage – astride Peri, his hands tight around her throat. A bit early in the evening for that, surely? Was *Blue Peter* trying to launch a dark new era, serving up teatime brutality for tots? "And now it's over to Simon, who's certainly got his hands full today. He's making another visit to his dad's farm in Dethick – and those lambs won't slaughter themselves!"

On a visit to *Breakfast Time*, Baker is joined by Nicola Bryant. Asked how long he'd like to play the Doctor, Baker replies, "For as long as they'll have me." It's the sort of thing any modest actor might say when joining a long-running series, but in Baker's case he was exactly right. When Bryant comments, "I'm looking forward to a whole new season with Colin," the camera makes a queasy lurch to the left. Perhaps a ghost of future calamity was already in the machine, or Michael Grade had a special control fitted to his desk.

There's no production documentary here; perhaps not surprising given that the story's writer, director, producer and two of its principal guest stars are now dead. It falls to an enjoyable commentary to provide the sweet distraction of gossip. While there's little new to be learned, with many of the anecdotes well-enough established to play simultaneously on the 'info text' subtitles, we do discover that Maurice Denham was allergic to prawns. The charming Kevin McNally joins Baker and Bryant to recall happy days on set, and acts almost as moderator, questioning and even gently challenging his co-stars.

Sadly, the absence of a documentary means we are deprived of the one thing we really want from this DVD – a chance to see the Conrad brothers as they are today. On the commentary, McNally recalls bumping into one a few years ago, and reports that he's now "a very tall boy." We may presume they both are.

Happily, your reviewer can offer a little more information. At the 2005 TV BAFTA ceremony, when the newly-revived *Doctor Who* won a BAFTA for Best Drama, Russell T Davies and team stepped up on stage to collect the trophy. Less than 10 minutes later, Andrew Conrad – once Remus, and much later the producer of *Jamie's School Dinners* – was standing in the same spot, to collect the award for Best Factual Series. It's such a lovely coincidence, you have to laugh. **GARY GILLATT**

» The Rising Night

Audio Reading BBC Audio

Featuring The Tenth Doctor Read by Michelle Ryan
Written by Scott Handcock RRP £9.78

REMOTE ENGLISH VILLAGES AND buried alien menaces have long been a staple part of *Doctor Who*. Both are pressed into service again in this new adventure. The TARDIS lands in eighteenth-century Yorkshire where the disturbance of a local landmark, Lucifer's Tombstone, leads to three weeks of 'all-consuming night'. This is accompanied by a plague of vampires, led by the seductive Bahven-She, a victim of the Time War and last of her kind.

The familiar elements of the story allow seasoned fans to quickly get ahead of the narrative. When Lucifer's Tomb is disturbed and two pale arms burst out through the soil, it isn't too hard to work out what might be attacking the local livestock; and when the Doctor clocks the unusual structure of the village church, there are no prizes for guessing that there might possibly be a spaceship underneath its ancient stonework.

But what the story lacks in originality it makes up for in atmosphere. The image of the Bahven-She, surrounded in mist and billowing white robes, is

a strong one. Some scenes don't mind splashing a bit of blood about, and the seduction of one victim is surprisingly erotic. Some credit for this must go to Michelle Ryan's excellent reading where she gives a very well observed account of David Tennant's Doctor, and certainly doesn't hold back when the situation calls on her to be vampish.

Set after the 2008 series, *The Rising Night* is another story with a temporary companion – in this case, a young local woman called Charity. She's described as one of the most beautiful creatures the village has ever produced, and the Doctor – always with an eye for these things – takes to her immediately. Ryan performs her with great charm and gentleness. Compared to Ryan's role as Lady Christina in *Planet of the Dead*, Charity's a much more believable and appealing character all round, if only for not being so infuriatingly smug.

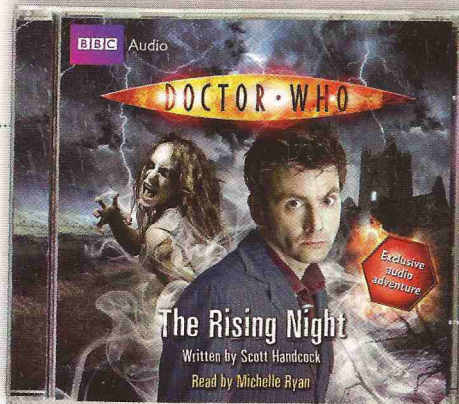
The twist with Charity is that she's married – it's certainly different for the Doctor to hook up with someone who isn't just another bored single

person. Ultimately, Charity has to make a choice at the end of the story, but unfortunately this comes across as a slightly watered-down version of the agonising decision Joan had to make at the climax of *Family of Blood*. The scene is an addition that makes the story feel that little bit too long.

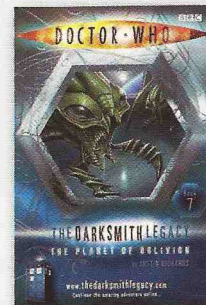
Overall though, *The Rising Night* is an excellent horror story, and one which is both well researched and intelligent. Regular BBC Audio composer Simon Hunt contributes a score that, with its low, searching rumbles and chimes, is reminiscent of *Earthshock*, although the music never detracts from the story's period flavour.

Having a completely different tone to the jokier tales of the first BBC Audio adventures, which seemed pitched at a younger audience, *The Rising Night* is *Doctor Who* storytelling for everyone.

VANESSA BISHOP



» The Darksmith Legacy: The Planet of Oblivion



Paperback Novel Penguin

Featuring The Tenth Doctor
Written by Justin Richards
RRP £4.99

BOOK 7 OF THE DARKSMITH SAGA

sees the Doctor still in possession of the powerful Eternity Crystal. The Darksmiths are in hot pursuit, determined to retrieve it as it is a vital component in a device they have built for a mysterious client. Despite the book's title, Richards' story isn't set on the planet Oblivion but on a damaged space station that orbits it. The station has been caught in an attack on Oblivion by the Darksmiths, in an attempt to erase any evidence that it's been used for a meeting between them and their client.

Arriving on the space station, the Doctor hopes to look at any data on the attack that might give him a clue as to who the enigmatic client might be. Surveying the damage, however, he is alarmed to see the ship's crew being helped in their repairs by a number of giant insect-like aliens called the Dravidians, a race the Doctor recognises of old and knows aren't necessarily helpful by nature.

The Dravidians were first mentioned in the 1976 story *The Brain of Morbius*, although they never appeared on screen. However, Richards' story has an even older inspiration. Swap the Dravidians for a more famous enemy, and it's evident that the story – in which the creatures re-route a spaceship's power into their own ship so that they can reproduce in their thousands – is an enjoyably cheeky reworking of Patrick Troughton's debut story *The Power of the Daleks*.

Despite the fact that the Darksmith arc is only continued in the first two chapters, some exciting and creepy writing makes this a very satisfying instalment. It's be good to get back to the main plot a bit more in the final books, but in the meantime, this is atmospheric, if familiar, fun.

VANESSA BISHOP

» Re:Collections – The Best of Short Trips

Hardback Collection Big Finish

Edited by Various Written by Various RRP £19.99

THE FINAL ENTRY IN BIG FINISH'S

long-running *Short Trips* series rounds things off with a greatest hits compilation, with each anthology editor picking a particular favourite for inclusion. This is a smart move: regular readers benefit from having some of the finest entries to hand in a single volume, while newbies who want a taster of what to expect can dip in and find plenty that will whet the appetite. Helpfully, the stories are organised in chronological order, so it's easy to find an entry from a particular collection.

While there isn't space to re-visit all 28 stories in this review, it's worth picking out a few highlights, including the very first – 'I Was a Monster!!!' – which not only shows how certain authors "got it" from the outset, but also that right from the beginning *Short Trips* was willing to experiment with styles and do things that can rarely be done as well – if at all – in novels, on TV or on audio. At their best, short stories are pretty much the purest form of prose – capturing a moment or emotional state with complete, sometimes breathtaking clarity. This is why horror stories or romances work so well in this form – without the need to expand a plot or get from A to Z, the feeling is all. It's a point John Binns makes well in his introduction to *Face-Painter*, from the excellent

A Universe of Terrors. It's even clearer when you read *The Glass Princess*, one of the best *Doctor Who* stories ever written, and required reading for any fan.

The short story also allows writers to experiment with form or structure – many of the entries in *Re:Collections* illustrate

freedom enlivened most of the anthologies – particularly some of the earlier Christmas ones, which included recipes and silly party games, and which this reader particularly looked forward to.

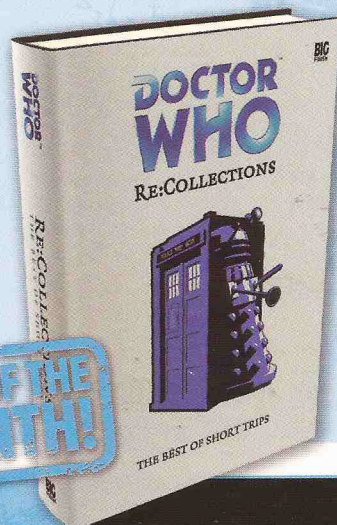
The short story also allows writers to tell stories from unusual perspectives – from the monster's point of view, for example, or from the point of view of one of those unwitting humans whose life is

'The Glass Princess is one of the best Doctor Who stories ever written...'

this, from Jonathan Morris' hilarious pastiche *The Thief of Sherwood*, to the Eighth Doctor defeating an alien in an internet chat room in *Lonely*. This kind of

touched briefly by the Doctor. This was the theme of all the entries in *How the Doctor Changed My Life*, but it echoes throughout the other collections, notably *A Day in the Life* and *Snapshots*; all are represented by well-chosen samples.

Each of the selections is preceded by a brief introduction from its editor: these are illuminating and help put the stories into context – the one thing that's missing from this anthology. It would be churlish to quibble with the selections, although my liking for ghost stories means I'm missing two unforgettably horrid spine-chillers – *Mauritz* and *The Death of Me* – from *A Universe of Terrors*. By their very nature, short-story anthologies can be hit and miss. *Re:Collections* is pretty much all hit, and ample encouragement to re-visit the earlier volumes to uncover more half-remembered gems. **MATT MICHAEL**



PICK OF THE MONTH!

» The Glorious Revolution



Audio Drama Big Finish
Starring Frazer Hines
Writer Jonathan Morris
RRP £8.99

LONDON, 1688: THE CITY IS IN turmoil between rumours of foreign invasion and civil war. Unwittingly assisting the Catholic queen and her infant son escape, the Second Doctor, Jamie and Zoe become embroiled in the events of the Glorious Revolution: events that have a very personal meaning for Jamie.

Picking a linchpin moment in history, one that had repercussions for another century and eventually led to the Battle of Culloden and Jamie's original encounter with the Doctor, was a wise move. For once, Jamie knows more than Zoe: for him, the forced abdication of James VII is a dark moment in history, and the succession of William of Orange the cause of the massacre of Glencoe and the wars in Ireland. Unsurprisingly, this is one fixed point in time that he isn't willing to accept, and so we have Jamie properly defying the Doctor for the first time since

The Evil of the Daleks – and some scintillating scenes of the two arguing the morals of non-intervention.

What makes this so fascinating is that essentially it's Frazer Hines arguing with himself – but doing such a vivid Patrick Troughton impersonation that you forget this is virtually an audiobook. Throughout, Hines is on top form, excitingly recounting the action sequences and the TARDIS crew's flight from London.

He's helped by the energy and pace of Jonathan Morris' script, which draws heavily on *The Highlanders* for inspiration, including scenes of transvestitism and the Doctor's occasional cruel streak, which here has him overturn a hapless bargeman's cargo in a staged search for the fleeing King.

Focusing on Jamie allows Morris to explore his fate at the end of *The War Games*, and ask whether an elderly Jamie would want those memories back. Another very strong entry in the series. **MATT MICHAEL**

» Patient Zero

Audio Drama Big Finish
Starring Colin Baker, India Fisher, Michael Maloney
Written by Nicholas Briggs **RRP** £14.99

THE LATEST MINI SERIES OF SIXTH Doctor audios begins with an adventure on a space station buried on a lava planet, and once more pits the Doctor and Charley against the Daleks. However, that's not all: the Amethyst Station contains deadly viruses left over from a galactic war, and they are defended – not only by the administrator Fratalin, a being that can split into many separate 'familiars', but also by the Vyrans, mysterious aliens whose job it is to prevent the viruses from spreading into the universe outside. And then there is Mila, another enigmatic character who appears to have forged some sort of psychic link with Charley – one that threatens to have dire consequences.

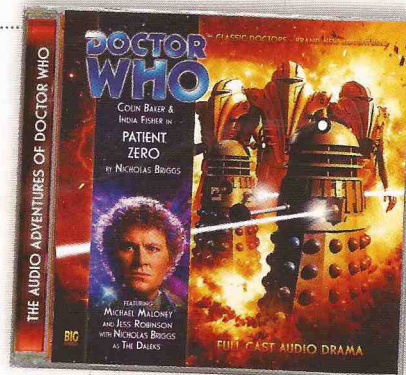
That's a lot of mysteries already, and it would have been easy for *Patient Zero* to become a convoluted play. But Nicholas Briggs avoids this by ensuring that the plot unfolds at a steady pace, and by never losing sight of the real heart of his story, which is that Charley's time in the TARDIS seems to be coming to an end. From the start, Charley is in peril: firstly, because the Doctor is tiring of her

constant evasiveness and is pushing for answers, and then because Mila's influence causes her to fade out of existence, and into a coma – not just for days, but for years.

As the play unfolds, and the Daleks search the station for the elusive Patient Zero, Charley's predicament – her slow fade out of existence – is the core of the story. And although the Sixth Doctor mistrusts her, the fact that he has spent years searching for a cure to her condition tells you everything about their relationship. This seems to be setting up the next two instalments in the trilogy, and Charley's ultimate fate.

The story of Charley is interwoven with that of Mila, whose tragic history, jealousy of the Doctor's companions and long-time presence in the TARDIS are neatly set up here, with some nods to continuity. Her origin story is memorably gruesome, and goes a long way to explaining her childish, spiteful nature. Again, there is plenty of material here worth development during the rest of this miniseries.

Briggs' love of the Daleks is obvious from the treatment they receive. Generally at their best when they are



forced to rely on their cunning rather than their guns, the Daleks of *Patient Zero* are an elite time squad sent to a critical moment in history, and are therefore unable to act with the same force as they might normally employ. Instead, building an uneasy relationship with the Doctor, torturing Fratalin into assisting and hunting the station for an escaped and dangerous prisoner, these Daleks are if anything more horrible than ever. Briggs also introduces a new model: the Time Controller, whose burbling voice makes him sound half Quark, but whose fierce intelligence is almost a match for the Doctor's.

Aside from a conclusion that veers slightly towards technobabble, this is a very strong start to this series of audios, and the beginning of the end for Charley Pollard... **MATT MICHAEL**

» The Eight Truths

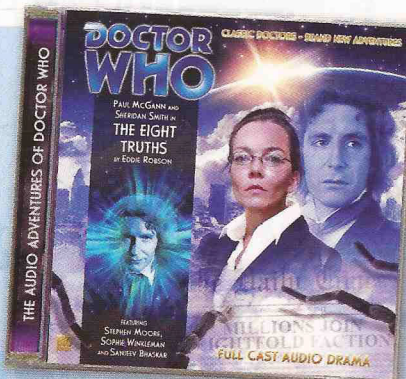
Audio Drama Big Finish
Starring Paul McGann, Sheridan Smith, Stephen Moore
Written by Eddie Robson **RRP** £10.99

IT'S 2015, AND THE EIGHTH DOCTOR and Lucie Miller are investigating a series of unfortunate events including the disappearance of a space probe and the emergence of a strange cult called the Eightfold Truth which uses powerful crystals to help clear the mind, unlock personal power and focus on the eight aspects of the truth – including the imminent arrival of the Rebel Sun that will cleanse the Earth of unbelievers.

So, a near-future setting, the Doctor handing out scientific advice at a space centre, a spacecraft on its way back to Earth transmitting unreadable signals, and the mystical posturing of a bunch of cranks who might actually know more than they're letting on: this is all a mélange of elements plucked straight from the Jon Pertwee years, which is entirely fitting, especially once the identity of the not-at-all surprise villains is revealed. Add to this the Doctor's ability to go into healing comas – in this case, for 23 days to purge his body of

radioactive material (it killed the Third Doctor, and the Tenth Doctor could expel it into his shoe, so he's obviously getting better at this), and his initially uneasy alliance with an investigative journalist and we're right back to Season 11.

Where it differs is in the speed of storytelling. Within minutes of Lucie re-meeting Karen, her old sparring partner and companion to the Headhunter, she's at the former BBC TV Centre – now the Eightfold Truth's 'Centre of Balance' – losing her faith in the Doctor, and becoming the perfect mouthpiece for the cult's associates. The Doctor, meanwhile, has worked out within 20 minutes that the space probe is transmitting data about a Gallifreyan stellar manipulator – the cult's 'rebel sun' – but his coma means that he misses its arrival and the subsequent mass conversions as millions flock to become cult members to try to survive the impending doomsday. This in turn leads to some amusing rifts within



the cult, as the long-standing members bitchily resent the sudden influx of new recruits desperate for salvation. Told with economy and wit, this is closer to

a noughties TV episode than one from the 70s. This is never clearer than in the cliffhanging climax, when Earth once again seems to be entering its final days.

Sheridan Smith is brilliant as always, and seems to relish the chance to play the cold and manipulative 'Chosen One', as well as a Lucie who is more hesitant than usual. In general, this is a strong story for female characters: Katarina Olsson is always excellent value for money as the withering Headhunter, and Sophie Winkleman (Big Suze from *Peep Show*) is equally good as journalist Kelly Westwood, one step behind the Doctor but one step ahead of pretty much everyone else – almost companion material, you might say.

Fast-paced, funny, and wittily synthesising elements of the 70s series with the current style, *The Eight Truths* is a spot-on opening instalment of this climactic two-parter, one that sets up great expectations for the finale. Superb stuff. **MATT MICHAEL**

'Sheridan Smith relishes the chance to play a cold, manipulative part...'



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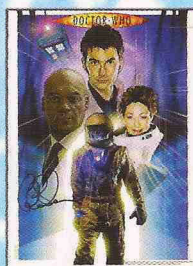
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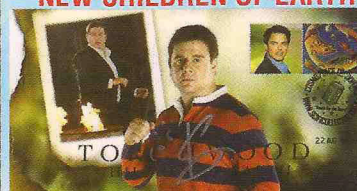


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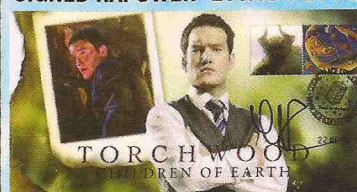


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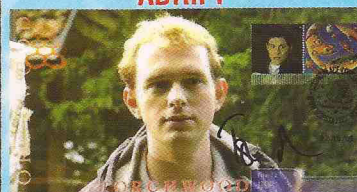
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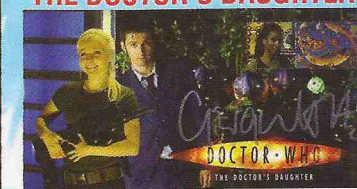


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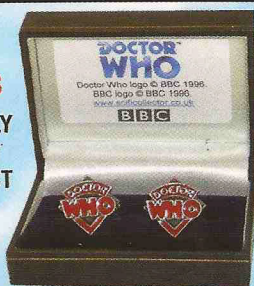


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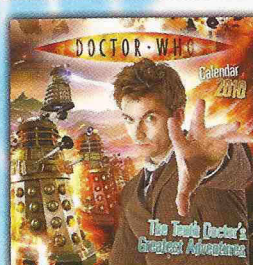
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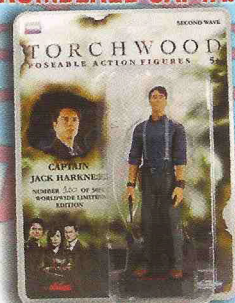


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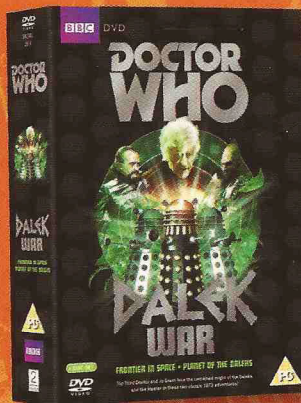
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Books! CDs! And the latest DVD! They could all be yours – just by answering a few simple questions...



Dalek War DVD!

Out on 5 October is the DVD box set *Dalek War*, featuring the 1973 stories *Frontier in Space* and *Planet of the Daleks*. Jon Pertwee stars as the Third Doctor in this extras-packed set, which includes Episode Three of *Planet of the Daleks* in colour for the first time in over 35 years! Thanks to 2lentertain we have **FIVE** copies, worth £34.26 each, to give away. For a chance to win, just answer this unlikely question:



In *Frontier in Space*, the Doctor claims he once met...

- A giant robot
- A giant called Robert and a pink Dragon
- A giant rabbit, a pink elephant and a purple horse with yellow spots

Just call **09011 542 226** if you want to enter, or enter by post, putting this plausible explanation at the start of the **DWM** address: "ALL DELEGATES AT THE THIRD INTERGALACTIC PEACE CONFERENCE!"

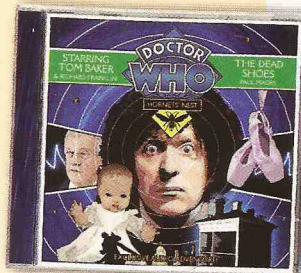


Dead Shoes CD!

The second instalment of the *Hornets' Nest* second audio series, *The Dead Shoes*, starring Tom Baker as the Fourth Doctor, is released on 8 October priced £9.78. BBC Audio has generously given us **FIVE** copies to give away. You could be one of the lucky winners if you can answer the following question:

The *Hornets' Nest* series also stars Richard Franklin. But who does he play?

- Captain Mike Yates – formerly of UNIT
- Captain Chin-Lee – a female Chinese delegate
- Captain Birds Eye – kids just love his crispy crumb!



To enter, call **09011 542 225**, or enter by post, remembering to put this small-ads request from the Fourth Doctor of at the start of the **DWM** address: "CAPTAIN WANTED FOR FIRESIDE COMPANIONSHIP!"



The Day of the Troll CD!

A new audio reading featuring the Tenth Doctor, *The Day of the Troll* by Simon Messingham, is out on 8 October. Performed by David Tennant, it's available on CD from for just £9.78. Thanks to BBC Audio, we have **FIVE** copies of this fantastic yarn up for grabs. For a chance to win, just answer this everyday question:



In which *Doctor Who* story did the Ogrons first appear?

- Day of the Daleks
- Day of the Jackal
- Day of the Stoots

To enter, call **09011 542 224**, or by post, putting these troll-related words at the start of the **DWM** address: "BILLY GOATS GRUFF"



Blue Forgotten Planet CD!

Blue Forgotten Planet, the final adventure for Charley Pollard, is out on CD in September. The story, starring Colin Baker as the Sixth Doctor and India as Charley, costs just £14.99. Our Big Finish chums have given us **FIVE** copies to give away and you could be one of the winners by giving us the answer to this masterly poser:

Which TV series does India Fisher, the actress who plays Charley Pollard, narrate?

- Masterchef
- Mastermind
- He-Man and the Masters of the Universe

To enter, call **09011 542 223**, or by post, putting these convenient words at the start of the **DWM** address: "INDIAN TAKE-AWAY"



HOW TO ENTER...

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 50p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 17 September and close at midnight on Wednesday 14 October 2009. Service Provider: Eckoh, Herts, HP3 9HN

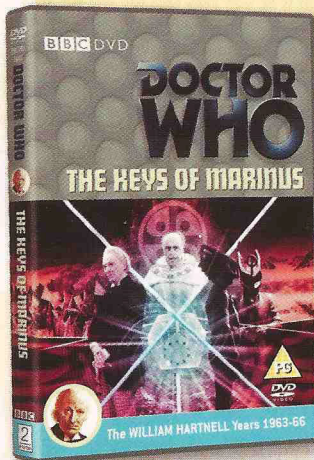
BY POST: Send to **Doctor Who Magazine 413**, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 14 October 2009.

TERMS AND CONDITIONS: Competitions are not open to employees of *Doctor Who Magazine*, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.



The Keys of Marinus DVD!

Released on DVD on 21 September is *The Keys of Marinus* by Terry Nation, an ambitious story which charts the TARDIS crew's quest across a hostile planet, in search of four keys that can save the alien world. This six-part story from 1964 stars William Hartnell as the First Doctor,



William Russell as Ian, Jacqueline Hill as Barbara and Carole Ann Ford as Susan. 2lentertain has kindly given us **FIVE** copies, worth £19.56 each, to give away. Just send us the correct answer to this key question for a chance to win:

Who else wants the keys of Marinus, but for an evil purpose?

- Borusa, leader of the alien Lords
- Yartek, leader of the alien Voords
- Susan, aka Carole Ann Ford

Call **09011 542 221** to enter, or by post, with this memorable Billy-fluff at the start of the **DWM** address: "AND IF YOU'D HAD YOUR SHOES ON, MY BOY, YOU COULD HAVE LENT HER HERS!"



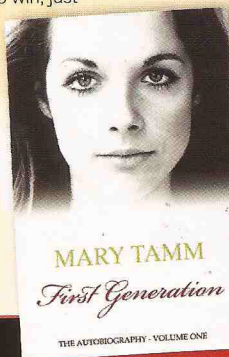
Mary Tamm's Autobiography!

Mary Tamm, who originally played Romana in the 1970s, sees the initial volume of her life story, *First Generation*, published on 14 September by Fantom Films. The book is available as both a limited edition hardback for £24.99 and as a paperback for £10.99. We've a **SIGNED** hardback and **THREE** paperbacks to give away. For a chance to win, just supply the answer to this cinematic conundrum:

Mary Tamm starred in which 1974 thriller?

- The Berlin Dossier
- The Munich Memorandum
- The Odessa File

Call **09011 542 222** to enter, or send us your entry by post, putting this heartfelt request for the real thing at the start of the **DWM** address: "GIMME TAMM, NOT SHAM!"



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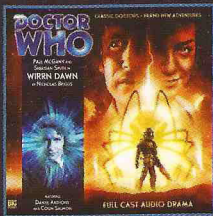
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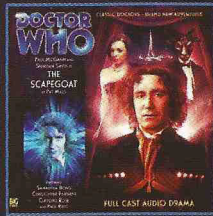
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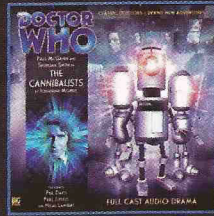
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FULL CAST AUDIO ADVENTURES ON CD AND FOR DOWNLOAD

The movie star and part-time mechanic remembers coming of age on *Doctor Who*...

Thomas Sangster

Hello, Thomas. You've never spoken to **DWM** before, but now seems like a good time, because our readers have voted *Human Nature/The Family of Blood* [in which he stars as Timothy Latimer] their sixth favourite *Doctor Who* story ever! Out of 200!
"It's quite touching."

Are you surprised?

"I'm not a massive *Doctor Who* fan. I haven't followed it, really. But even as an outsider, I thought those two episodes were really good. I have a sentimental thing about that era – World War One and World War Two – so I really enjoyed filming it, especially in costume in the trenches. It was muddy and horrible, but you realised, for this character and for young men his age, what it must have been like."

Your staring-into-a-fob-watch acting was second to none.

"[Laughing] Thank you. I felt a bit stupid, really. When I was looking into the watch [containing the Doctor's Time Lord persona], I had this silly light shining in my face, and the director saying, 'Now you're seeing into the Doctor's memories.' How do you act that in your head?! I couldn't. I don't go away and prepare. I was just laughing at myself, thinking, I look ridiculous."



You welcomed the longer hours?
"I had no school! It was brilliant."

Shall we discuss your work with [audio producers] Big Finish? In 2007, you played Peri's son, Kyle, in *The Mind's Eye*...
"For once, like a typical teenager."

You do tend to play weird kids.

"Strange, geeky kids, yeah. But I have played other parts. I'd quite like to play a baddie. That'd be nice. But to play a normal kid – yeah, that was refreshing. Kyle had like mood swings, he'd ignore everyone, he'd sit in his room, watch TV, didn't want to go to school..."

Is 'normal' easier to play than 'strange'?

"It's quite easy, really. I didn't have to think about it so much. And acting on audio was different. You're locked in a little booth with just a microphone. You don't have to bother about what you're wearing or how you look, but you've got to do a good job with your voice, otherwise it won't sound right at all. You have to pronounce a bit more, pull bigger faces..."

You've had a lot of success quite young – with *Love Actually*, then *Nanny McPhee*. What keeps your feet on the ground?

"School. Or mates. When I go back to school, they don't want to hear about what I've done. They don't

strength to strength! What's your game plan?

"I haven't got one, really. I've always just kind of let things happen. I started by sending off a few photos, on a limb, just to see, and it's kind of escalated."

Do you get recognised a lot?

"I get all sorts. Guys come up with their girlfriends; these tough builder blokes; soppy, romantic women; all the teenage girls – after something like *Doctor Who*, lots of kids as well. It's fun watching their faces. Especially the teenage girls. They seem really embarrassed."

Some of them have even set up dedicated fan websites.

"That's a bit weird, but I don't mind, really. If that's what they want to do, I don't mind. If they want to do that instead of, I don't know, going out! [Laughing] It's quite flattering, I suppose. It's nice that people appreciate what you're doing."

Thomas Sangster was talking to Benjamin Cook. Bright Star is released on 18 September (US) and 6 November (UK).

"The director was saying, 'Now you're seeing into the Doctor's memories.' How do you act that?"

Aside from your scene in the trenches, was it a tough shoot?

"It was a typical British film set. It was rainy and cold, people were standing around with polystyrene cups of tea and North Face jackets on..."

Cardiff does 'rainy' better than any other filming location...

"Well, Cardiff was particularly rainy when we were there. But it felt like home. It was still enjoyable. There were some horrible night shoots, but I managed to sneak out of some of them! No, the whole experience was very welcoming. You're accepted into, like, this really big family, who look after you. [Laughing] The last day, you're in tears."

Is it true that your voice dropped during filming? "Do you think? Can you tell?"

It's lower in some scenes than others.

"I was 16 at the time. Actually, it was my first ever shoot where I didn't have a chaperone. For me, that was a big thing. I'll always remember that shoot. Up until 16, you work child hours, you have a tutor on set, three hours of the day have to be dedicated to schooling... but then you hit 16, you're an adult, you work adult hours..."

care at all. I start talking about it, and they tell me to shut up! Also, I work as an apprentice in a garage. I don't think I'd pursue it as a career, but mechanics is a hobby. I've always loved making things. You spend so much money if you send your car to a mechanic, you don't know what they do to it, and then they charge you a fortune. But if you can fix your own car... well, you can build other stuff, like... bridges. Yeah!"

Later this year, you're back on the big screen in *Bright Star*, about the last years of the life of John Keats, and then as a young Paul McCartney in *Nowhere Boy*, based on John Lennon's youth. Your career is going from



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» Also in DWM 414...

DREAM A LITTLE DREAM?



Doctor Who is back on television next month – in the form of the new animated adventure *Dreamland*! DWM speaks to the cast and crew of this special production, including David Tennant and Georgia Moffett...

ACTIVE-8!

The Watcher continues his guide to past Doctors, examining the brief – or not so brief – reign of the Eighth Doctor...

CHARLEY SAYS...

India Fisher reflects on coming to the end of her days as Charley Pollard, audio companion to the Eighth and Sixth Doctors.

THE SURVIVORS!

The Time Team reach the end of the McCoy years as they watch 1989's *Survival*. But will they find it an unexpected pleasure...?

NOT TO MENTION...

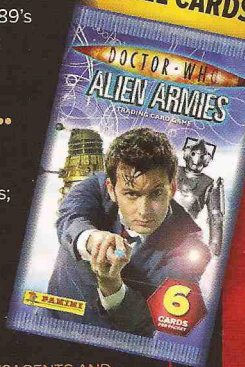
The results of our Favourite Doctor, Favourite Companion and Greatest Contribution polls; Part 1 of new comic strip *Ghosts of the Northern Line*; plus Production Notes, *You Are Not Alone*, competitions and all your other faves!

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» CRASH THE WEDDING!

Sarah Jane's getting married – and look who's turned up for the wedding! DWM takes a look behind the scenes of the brand new series of *The Sarah Jane Adventures*...

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